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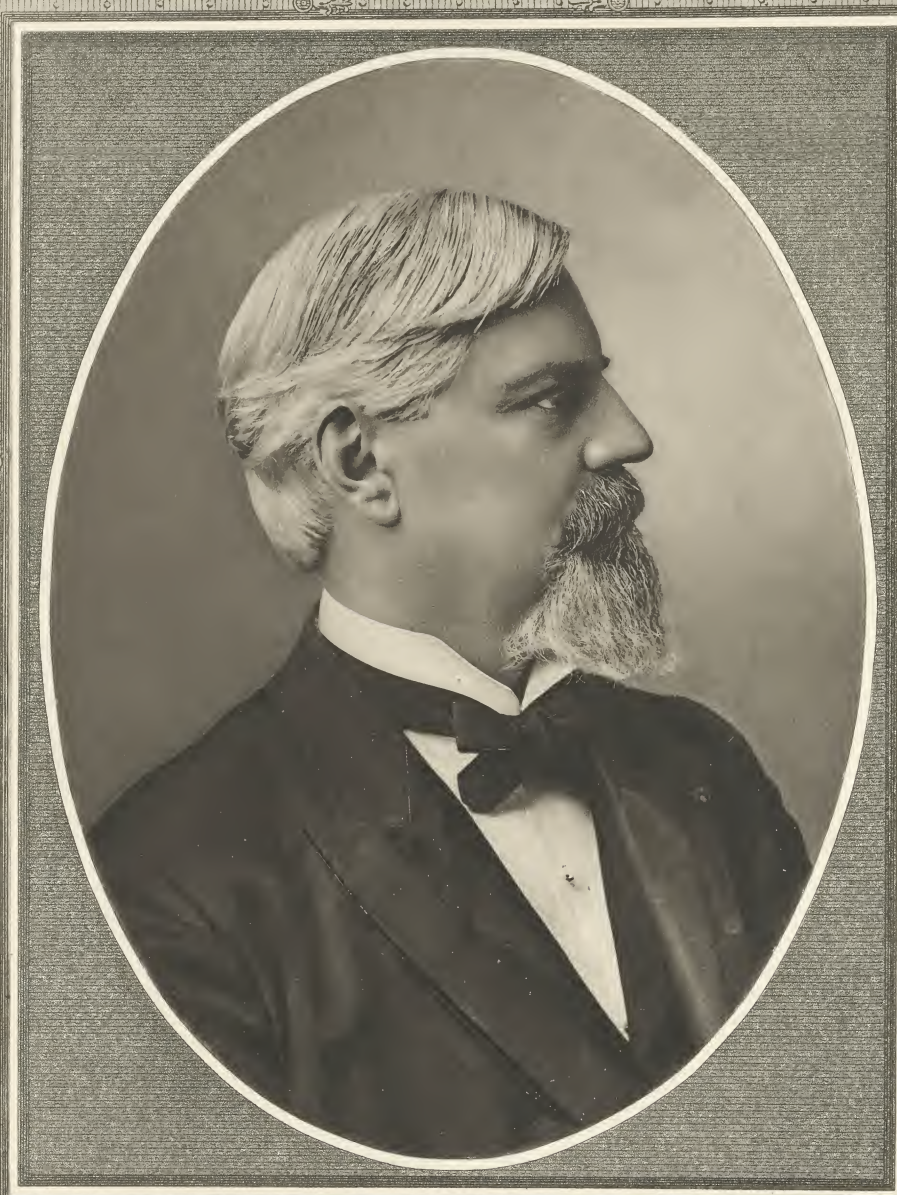


WORLD'S COLUMBIAN EXPOSITION

ART AND ARCHITECTURE



Engraving 1886 by G. B.



PORTRAIT OF DIRECTOR-GENERAL GEORGE R. DAVIS

FROM PHOTO-CLICHE BY M. STEPPINS

PHOTOGRAVURE

The World's Columbian Exposition was officially created by act of Congress, April 25, 1890, and the President's proclamation, inviting the world to come to it, was dated the day before, Christmas of that year. In September, Mr. George R. Davis, of Illinois, was elected Director-General, and maintained this arduous position until the close of the Fair, to the success of which he had so very materially contributed. At the very outset of his labors he established the general administration of the Exposition on broad and national grounds, by dividing it into fifteen departments, and placing at the head of each men whose reputations and abilities were such as to insure success. It was in this spirit animating the whole administration of this great enterprise that was due the admirable absence of sectional jealousies and rivalries throughout its duration.

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WORLD'S COLUMBIAN EXPOSITION

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ART AND ARCHITECTURE

BY

WILLIAM WALTON

AUTHOR OF "CHEFS-D'ŒUVRE, 1889," ETC., ETC.

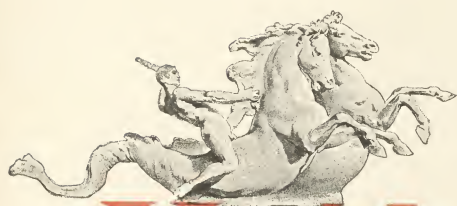
ARCHITECTURE

PHILADELPHIA

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OMAN and Bitumen are declared in the liturgy of the Paris ateliers to be the only entities,—“there are but two things, la femme et le bitume.” But the painters, with their usual inexactness, have not hit it right in this condensation. There is a third factor in the present civilization, or—since the mineral pitch of commerce is disappearing from their palettes—there are still two great things, of one of which, at least, Mahomet was not the Prophet, Women and World's Fairs.

Through both of these does the present age progress, and by the latter does it manifest its triumphs. Like another Herakles has man, in these later days, risen from one labor to another; he has girdled the earth and bridged the seas, nearly cleansed the Augean stables, slain the Hydras, captured all the Hesperides,—everything but “bested” Death and brought back Alkestis. And at the end of every great period he pauses a moment to set up a Rostral Column, which he calls a World's Fair. Like his triumphs, each of these is greater than the last,—Paris topped Philadelphia and is outdone by Chicago. “Time's noblest offspring” lives in the West. There do great energies find their opportunity, there are cities built in twenty-five years—and destroyed in two days, there will be Armageddon. And in this great Occident has been building for many moons—*nec mora, nec requies*, which, being freely translated, means at break-neck speed—the greatest of all possible shows. And on May 1st of this year of grace it was duly opened with fanfaronades and boomings.

Naturally, so great an Exposition requires a record, one that shall be as fine as itself. The task is one to stir ambition, but it cannot be undertaken by the scrivener alone. Fortunately, there come to his aid half-a-dozen modern Arts, half Art and half Science, part Inspiration and part Chemistry. If Architecture, Sculpture and Literature have made but little progress since the days of the Greeks, and Painting none since those of the Venetians, there are still arts of Reproduction and of Printing that are younger even than Chicago. By the aid of these, as improved and perfected, the outward and artistic aspects of a World's Fair can be presented to many thousand readers, as in a magic mirror. Across the pages of this record may be made to drift, it is hoped, all the procession of stately buildings, the terraces, gardens and lagoons of that great phantasm at Jackson Park, infinitely less enduring than these images, and with them the sightseers, the multitudinous parade of visitors, the treasures, the collections, the works of art, the summer sky over all, the wind from Lake Michigan.

The present World's Fair in honor of Columbus being, as we have said, the most comprehensive and grandiloquent of them all, it will be becoming in this record to translate it most faithfully and most handsomely, better than all others. It is desirable to know, if possible, to what particular altitude in the serene empyrean the Arts and Sciences have attained; to spell out correctly the lettering on the triumphal column. Hence great efforts have been put forth in the preparation of this book to have the ancillary Inspiration and Chemistry contribute their finest to the opiparous whole. The most distinguished artists and artisans obtainable, foreign and domestic, have been enlisted in this service, the latest processes and the latest results have been employed, the painters and the printers have furnished of their best. And the Woman will be found here too, feminine hands have contributed very much of the most worthy work, of every possible kind, to the Columbian Fair and to this Book. So that—the opinion of Lord Macaulay concerning epitomes to the contrary notwithstanding—it is hoped that this publication, being thus an epitome of All Things, may be found worthy of this Four-hundredth-and-First Anniversary, worthy of the New World, and of “the Genoese.”



THE
ARCHITECTURE

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PORTRAIT OF PRESIDENT H. N. HIGINBOTHAM

FROM PHOTO-CLICHE BY M. STEFFINS

PHOTOGRAVURE



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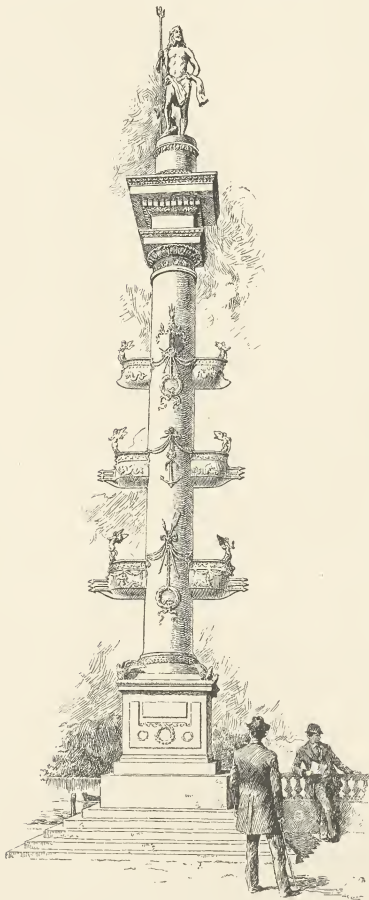
“MESSEURS, painters and sculptors,” said Art Director Ives at the meeting of the Eastern artists at the New York Academy of Design on the evening of November 10, 1892, “I say to you that the architects at Chicago have set a pace that you must keep in order to come up to the standard.” It was, in fact, the testimony of all unbiased obser-

vers, especially in the days before the opening of the Exposition when the glittering multitude of exhibits had not yet arrived to dazzle the sight and confound the judgment of the unhappy visitor, that it was

the architects who carried off the glories of Jackson Park. Never had such an occasion been offered them, nor, possibly, to any other architects,—and they had risen to the occasion. None of the things that might have been “confidently predicted” had happened; local jealousies, Western “peculiarities,” professional incapacities, all had failed to materialize. Aided by certain fortunate circumstances—among which may be included plenty of everything excepting time—they had put up, in a couple of years, a city of palaces and gardens on a waste land, in which the best arts of the East and the West met each other and were not ashamed. If the army of helpful circumstances was very numerous, that of hostile influences were not less so, and almost equally determined. To begin with, there was the question of locality; rightly or wrongly, there was a very general impression abroad that the city which the national Congress had chosen for the site of the Columbian Exposition was much like that one of which the character was briefly given to the Second Calender by his host, the woodman,—“nor are there in this city any who understand science or writing or aught but money-getting.” The mere prevalence of this opinion, however unfounded, was a serious menace at the outset to the success of the Fair. Its unfoundedness has been abundantly proven,—a new capital of arts has been revealed to the world.

Nothing did more to destroy this noxious belief than the prompt conclusion of the Chicago architects that they could not build the Fair themselves, and that they must call in the best help the nation could give them. This conclusion, the eminently business-like manner in which this best help was

selected and the work portioned out among it and the best of the native builders and financiers, the unlimited energy of the West which provided a treasury, an army of men, horses, and the great aid of practical Science, and, in a lesser degree, the interest and aid which the rest of the country gradually began to furnish,—all these secured the success of the Fair. These, and a sort of flame of courage and inspiration, a *souffle*, the like of which had never blown over Lake Michigan before and before which all impossibilities melted. No wonder that the Art Director, and all the other visitors with him, held up their hands and vowed that the architects had set a magnificent pace, and that the painters and the sculptors must bestir themselves or see their particular branches of the “allied arts” hopelessly left behind in these United States in the present year of the Lord.



ROSTRAL COLUMN. Drawn by Geo. W. Breck.

It is said that as far back as 1870 the New York landscape architects, Messrs. Olmsted and Vaux, being called into consultation by the Chicago municipal authorities concerning the Chicago parks, urged the advisability of incorporating into any scheme of these pleasure grounds the beauties and advantages of the one natural feature that the city possessed, the lake front. They even urged the desirability of not resting content with a view of the lake from the shore but of bringing some of it into the land and making it an integral feature of the park system, in other words, of giving, to the South Park, a lagoon or canals. When Mr. Olmsted and Mr. Codman were again consulted, at an early stage of the discussion concerning the best site for the World's Fair, they reverted to their idea of twenty years before, and succeeded in having their plan adopted, a plan which would have been impracticable if the choice had fallen on the alternative site in Washington Park or on the still more restricted locality known as the Lake Front. In fact, it has even been claimed by a recent writer on the “beauty” of the Fair,—to be

THE COURT OF HONOR, ILLUMINATED

PAINTED BY ANDRÉ CASTAIGNE FOR "ART AND ARCHITECTURE"

FACSIMILE-TYPOGRAVURE

M. Castaigne's quick eye and extraordinarily well-trained hand have here enabled him to depict in a manner that much more than suggests the scene to us one of those wonderful night effects of the Exposition that were the despair of other artists. By seizing the broadest effects in one of the moments of greatest splendor of the illumination, and by skillfully massing his greatest darks and greatest lights, he arrives at a surprising resemblance. The illuminated dome of the Administration Building, lit up coldly on one side by the white search light, is seen glowing against the great clouds of golden and fiery vapor from the explosion of the fireworks that rise and drift slowly across the blue-black night sky. Against this lurid background the immense golden statue of the "Republic"—more immense than ever in the shifting light—towers aloft, changing in hue and tone with every change of the fiery light, while the massed and inky spectators below give the necessary contrast and effect to all this nocturnal splendor



sure it is an Eastern writer—that “its great artistic success has been achieved because, at the very outset, before any of its buildings were planned, Mr. Frederick Law Olmsted was commissioned to lay out the site, and determine their positions and the character of the means of access to them.” A very large part of the “landscape architecture” of Jackson Park was carried out under the direction of his young partner, Mr. Codman, during Mr. Olmsted’s absence in Europe, and the recent death of this young man was as great a loss to the Exposition as that of Mr. Root, the able assistant of Mr. Burnham, the Chief of Construction. The two indispensable factors in the wonderful result obtained—if they may be limited to two—were, probably, Mr. Olmsted’s plan, as executed mainly by Mr. Codman, and Mr. Burnham’s administration.

AS the beginnings of great things are always interesting a condensed chronology of the Columbian Exposition may be worthy of preservation.

The credit for having been the very first to conceive of such a celebration is generally given to Mr. T. W. Zaremba, M.D., a citizen of Mexico, to whom the idea came while visiting the Philadelphia Centennial in September, 1876. It was not until six years later, in November, 1882, that he gave public expression to this great conception, in the Cooper Institute, New York, in the presence of Peter Cooper, John C. Fremont, and others. Consequently, his claim to priority has been disputed, by Col. Peyton, of Haddonfield, N. J., who gave utterance to it “a number of years ago,” by Mr. Hinton Rowan Helper, of St. Louis, in 1879, and probably by others. Mr. Helper proposed a “matchlessly-grand World’s Columbian Exposition,” to be held in St. Louis, in 1892; Doctor Zaremba’s plan contemplated a monument which should rest on a foundation of stones given by all the civilized nations of the earth. “The monument was to have a subterranean air-tight compartment, in which would be deposited a history of all nations represented at the dedication of the monument.” In June, 1884, the doctor sent to the diplomatic representatives of foreign powers in Washington an invitation to a conference to consider the celebration of the fourth centenary of America’s discovery by Columbus by a World’s Fair in Mexico. In the following year he was in Chicago and conferred with a number of the citizens of that city on his project, and in November received from the Secretary of State of Illinois a license to organize “The Chicago Columbian Centenary World’s Fair and Exposition Company.” Nothing definite was effected, though in the same year a resolution advocating the holding in Chicago



EAST PORCH, HORTICULTURE. From a drawing by C. Verdoux.

of such an international exposition was presented at a meeting of the directors of the Inter-State Exposition Company, and a newspaper, the Chicago "Herald," offered to donate \$5000 in support of such a project. In 1886 the American Historical Society was in session at Washington and Doctor Zaremba brought his Columbus monument scheme before that body. A committee was appointed to confer with the President of the United States with the hope that he would call the attention of Congress to the best manner of celebrating the fourth centenary of America's discovery. Following this action the city of Philadelphia sent a committee to Washington for the purpose of getting an appropriation for such a celebration, to be held in that city. This is said to have been the first intimation of a World's Fair to celebrate America's discovery by Columbus to be held in this country.

The movement to secure the celebration for Chicago had meanwhile been continued, and in 1885 a committee was appointed from the Commercial Union League and the Iroquois Club of that city to take action on the matter and report. Interest in the scheme was also increasing in other parts of the country, and early in 1886 a Board of Promotion, to secure Congressional action in the matter, was organized in New England. July 31st, of the same year, Senator Hoar, of Massachusetts, introduced a resolution for the appointment of a joint Congressional committee of fourteen to consider the advisability of holding such a fair,—the Senator's plan contemplating the erection of permanent and temporary buildings for this purpose in Washington City. But, three years later, July 22, 1889, the Mayor of Chicago brought the matter before a meeting of the city council and a resolution was passed authorizing him to appoint a committee of one hundred citizens to induce Congress to locate the World's Fair in that city. It was this action which practically settled the question of location. The committee appointed by the Mayor went vigorously to work, "ringing" resolutions were adopted, and in August a license was granted by the Secretary of State of Illinois to De Witt C. Cregier, the Mayor, and others to open

subscription for a corporation having this object in view. December 19th, the first World's Fair bill was introduced in the United States Senate by Senator Cullom, of Illinois, and in the following January battle was joined before the Senate committee by delegations from the various cities contending for this honor, with the result that on February 24, 1890, Congress voted the Fair to Chicago.

It has been claimed, with considerable show of reason, that the Government, as though repenting this award, immediately proceeded to hamper it with unexpected and unfair conditions and has never since shown any warmer sentiments towards the enterprise than chilly indifference. "The only thing volunteered by Congress," says one distinguished chronicler, "has been an investigation, and its only anxiety has been to escape expense." The theory of the whole enterprise was, that the city chosen as site for the Fair should furnish a suitable locality and buildings, satisfactory to the Government's Commission, and then conduct the mere business administration of running the Exposition. The whole general control, the scope of the Fair, all communications with foreign nations and with exhibitors, and all matters of award, were to be regulated by the National Commission. Under these conditions, the sum to be furnished by the city was fixed at five millions of dollars, but after Chicago had been chosen the representatives of one of the unsuccessful cities happened to say that, if *their* city had been given the Fair, it would have contributed ten millions. Whereupon the Congressional committee decided that Chicago must promise to furnish this amount, double that which Congress itself had adopted. The representatives of the Western city, thus brought to face an unforeseen condition,



VICTORY. By Carl Bitters. Drawn by Geo. W. Breck.

ADMINISTRATION BUILDING AND COLUMBIAN FOUNTAIN

PAINTED BY HUGH DITZLER FOR "ART AND ARCHITECTURE"

FACSIMILE-TYPOGRAVURE

The designing and construction of the Administration Building—which may be said to be the Capitol of the White City—was entrusted to one of the eldest and most distinguished of American architects, Mr. Richard M. Hunt, of New York. Its central position, its size, and the height and beauty of its gilded dome render it one of the most prominent and important buildings of the Exposition. It is in the form of four pavilions, 84 feet square, one at each of the four angles of the square of the plane, and connected by a great central dome, 120 feet in diameter and 250 feet high. In the centre of each facade is a recess, 32 feet wide, within which is a grand entrance to the building. The first story is of the Doric order, of heroic proportions, and crowned by a lofty balustrade; at the angles of each pavilion, and also on the story above, at the base of the dome, the piers are crowned with groups of sculpture, from the designs of Mr. Carl Bitter. The second stage, or story, of the building, of the same height as the first, 65 feet, is a continuation of the central rotunda, 175 feet square, surrounded on all sides by an open colonnade, 20 feet wide and 40 feet high, with columns four feet in diameter. The third stage consists of the base of the great dome, 30 feet in height, and the dome itself, which rises in graceful lines and is richly ornamented with moulded ribs and sculptured panels. It is covered with aluminium bronze. Rising at the head of the great basin, opposite the eastern entrance of this building, is the monumental fountain executed by Frederick Macmonnies, representing the triumphal barge of "America," steered by Time, heralded by Fame, and rowed by eight standing figures representing on one side the Arts, and on the other, Science, Industry, Agriculture and Commerce. The barge is preceded by rearing sea-horses, mounted by sturdy youths, and surrounded by a system of jets of water—some of them springing from a great half circle of dolphins in the rear—which almost conceal it and the youthful figure of America who sits enthroned on high. On each side rise columns surmounted by eagles, and at night the whole is brilliantly illuminated by the great electric fountains, one on each side of this monumental group.



telegraphed home for support and then went before the committee and valiantly promised to raise the extra five millions. "How will you do it?" said the doubting Congressmen, cross-examining the Chicago spokesman; "We will raise another million by subscription," said he, "and then we will pledge the gate receipts and borrow the other four from our people. We will get it somehow, for we have promised." As will be seen later, these enterprising people not only raised the extra five millions, but added several more, and moreover took off the hands of the vacillating National Commission pretty much all the management of the whole Exposition. In addition to the "investigation" above alluded to, Congress finally volunteered, after much pressure, the sum of two and a half million silver dollars, coupled with the very unnecessary condition that the Fair must not be opened to the public on Sundays.

Energetic measures were immediately taken, in Chicago, to raise this capital stock; in April the subscribers elected a Board of Directors, and the latter, a President, and in the same month the President of the United States signed the measure locating the enterprise in Chicago and Congress constituted the "World's Columbian Exposition, to consist of two Commissioners appointed by the President from each State and Territory, of eight Commissioners-at-large, and two from the District of Columbia, each with alternates." In June a special session of the Illinois State Legislature authorized the city of Chicago to increase its bonded indebtedness \$5,000,000 in aid of the Fair, and the capital of the "World's Columbian Exposition" was increased to \$10,000,000. The National Commissioners held their first meeting in Chicago in this month, and on the first of July the vexed question of site was decided in favor of a double one, at Jackson Park and the Lake Front, separated by a distance of several miles. This double site was, however, soon abandoned, and Messrs. F. L. Omsted & Co., elected consulting landscape architects on August 20th, recommended the concentration of the whole Exposition on Jackson Park and the adjacent tract under the control of the South Park Commission. This was finally secured from the Park Commissioners under the agreement that, when the Exposition was over and the buildings removed, the grounds should be left in a condition well adapted for conversion into a permanent public park for the city.

A Director-General, George R. Davis, was elected in September, and before the close of the year the organization of the Department of Construction was perfected by the appointment of D. H. Burnham as chief, and of J. W. Root as consulting, architect, and the foreign nations were officially notified and invited to participate by proclamation of the President of the United States. The first annual meeting



FLORIDA STATE BUILDING, SHOWING INDEPENDENCE STEEPLE. Drawn by Geo. W. Breck.



PORCH, SOUTH FRONT OF TRANSPORTATION BUILDING. Drawn by A. F. Gorguet.

of the stockholders was held on April 4, 1891, and a new Board of Directors elected, and on July 2d ground was broken for the first building at Jackson Park, that of Mines and Mining. The second annual meeting of the stockholders was held in April, 1892, and on August 12th a Council of Administration was elected and invested with all the powers of the two governing bodies in all matters except appropriations of money. The Congressional Investigating Committee visited Chicago in January, and on the strength of its report of the work then done and under way the additional appropriation of \$2,500,000, with liberal extra provisions for specific purposes named in the bill, was voted in the following summer. This was just half the sum asked for by the Exposition authorities, on the ground that the enlargement of the classification lists of exhibits by the National Commission had so widened the general scope of the Fair that the ten millions provided by Chicago was inadequate. The original Government appropriation of \$1,500,000 was set apart for the expenses of the National Commission and for the construction of the Government buildings. However, by the ingenious expedient of holding the five million silver half-dollars as "souvenir coins," and disposing of them at a dollar each, the Exposition authorities contrived to double their grudging donation.

The twenty-eight thousand stockholders of the World's Columbian Exposition, organized under the laws of the State of Illinois, had subscribed, up to the date of the formal dedication of the Fair in October, 1892, for \$5,838,800; the city of Chicago issued bonds to the amount of \$5,000,000, and the Exposition, to the amount of \$4,000,000.

The total expenditures up to the dedication in October were given as \$9,829,777.17; up to the opening of the Fair, May 1, 1893, they were estimated at \$18,750,000, and the total receipts up to the close of the display have been estimated at \$34,500,000, which would leave a handsome sum to divide among the stockholders. The total amount of appropriations by foreign nations was about \$6,000,000; by the various States and Territories, \$3,447,000, and from other sources, \$1,325,000.

To secure the interest of European nations in the enterprise an extended tour through England and the Continent was made by a number of the National Commissioners in the summer of 1891, and a new department in World's Fairs was organized in the previous December, that of Publicity and Promotion. To this bureau was given the task of advertising the Columbian Exposition over the world, by every possible means, and so thoroughly was this effected that returning travelers from the most improbable distances, the far East, South America, and the Sahara, report having seen everywhere the well-known color print showing a bird's-eye view of the grounds. All the translating of the Exposition is also confided to this Department, the chief of which, Major Moses P. Handy, had acquired the necessary qualifications for his difficult functions as a journalist in New York and Philadelphia. The result of all this multitudinous enterprise, engineering, finance, labor, and advertising being that the great show was really opened on the appointed first of May—in spite of the most perverse and determined opposition on the part of the winter weather—in a very creditable and respectable state of completion.

CENTRAL PAVILION, HORTICULTURAL HALL

PAINTED BY L. MAROLD FOR "ART AND ARCHITECTURE"

FACSIMILE-TYPOGRAVURE

The Horticultural Building, before which this pleasant party are seated on the grass, is one of the largest and most important of the buildings at Jackson Park away from the great plaza or court of honor. Its huge dome, seen rising high against the sky in this picture, is one of the most prominent objects on the Exposition grounds, being 187 feet in diameter and 113 feet high. The plan of this edifice is a central pavilion with two end pavilions, each connected with the central pavilion by front and rear curtains. The dimensions of the whole are 250 by 998 feet, with eight greenhouses, 24 by 100 feet each. The architect was Mr. W. L. B. Jenney, of Chicago. The central entrance, shown at the right of this picture, in front of the great dome, faces eastward, on the lagoon, with a circular fountain in front.



JACKSON PARK, in its southern portion, was a flat, dreary piece of unimproved ground stretching along the lake shore, seven miles from the City Hall, consisting mostly of a series of low sand dunes thrown up successively by the lake and of the swampy flat swales between them. There were no trees of any size, and no background excepting the sky and the lake. A locality more different than that of the Paris Exposition of 1889, or even than that of the Philadelphia one of 1876, it would be difficult to imagine. But in this unpromising bit of suburbs the landscape architects saw great possibilities, and the whole "White City" rose in their mental vision where to the uninspired was only dumping ground. The stunted dwarfish trees which maintained themselves in this thin soil against the lake winds were protected and made the most of; the superficial soil, a light, friable loam, was carefully peeled off and stored for future use; dredges hollowed out the low places to make beds for the lagoon and the canals, and the excavated earth made higher the solid ground; a thick growth of reedy aquatic plants, that would not mind an occasional submergence as the waters of the lake rose and fell, was provided to

fringe the edges of these water ways, and was judiciously provided with a low background of foliage to lead up to the bigger but still stunted masses of oaks and willows. All this skilful making smile the waste places was only preparatory to the great question of who was to build the buildings of this new Venice; where were the architects who could design a dozen impromptu palaces, all keeping their places in the *ensemble*, all different, all admirable and worthy of the occasion, and all colossal. And the Committee on Grounds and Buildings, following the recommendations of a memorial drawn up by their professional advisers, resolved to select boldly a certain number of the representative architects of the whole nation, and entrust the palaces to them, one to each. This memorial was drawn up by Mr. Burnham and signed by himself, Mr. Root, Messrs. Olmsted and Co. and A. Gottlieb, Consulting Engineer.



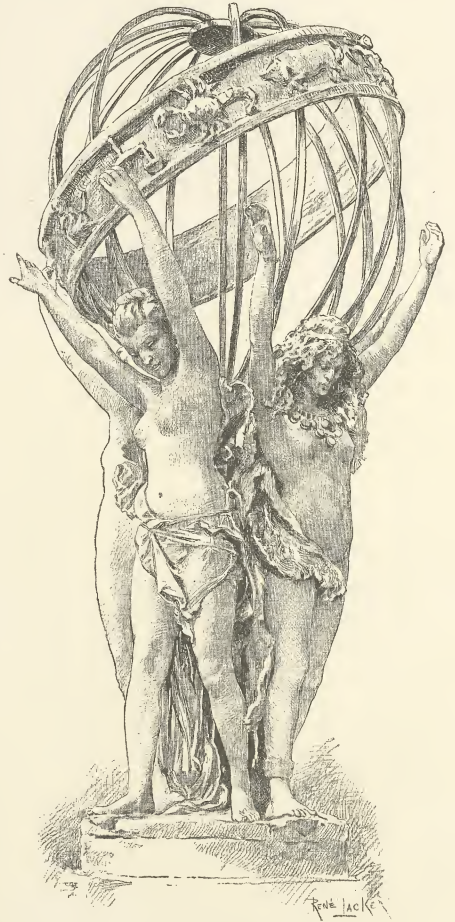
GOVERNMENT BUILDING. Drawn by A. F. Gorguet.

In the emergency that confronted the Honorable Committee, as it expressed it, "several methods of procedure suggest themselves: *First*. The selection of one man to whom the designing of the entire work should be entrusted. *Second*. Competition made free to the whole architectural profession. *Third*. Competition among a selected few. *Fourth*. Direct selection." Each of these, the usual methods of proceeding in such important cases, was examined at some length, its advantages and disadvantages discussed, and the first three rejected in favor of the fourth.

"Far better than any of the methods seems to be the last. This is to select a certain number of architects, choosing each man for such work as would be most nearly parallel with his best achievements; these architects to meet in conference, and become masters of all the elements of the problems to be solved, and agree upon some general scheme of procedure. The preliminary studies resulting from this to be compared and freely discussed in a subsequent conference, and, with the assistance of such suggestions as your advisers might make, to be brought into a harmonious whole.

"The honor conferred upon those selected would create in their minds a disposition to place the artistic quality of their work in advance of the mere question of emulation; while the emulation begotten in a rivalry so dignified and friendly could not fail to be productive of a result which would stand before the world as the best fruit of American civilization."

Seldom has a more truthful professional document been penned. The Chicago architects, whom Mr. Burnham might be supposed to represent, went still farther in their liberality towards these outsiders. All the important buildings around the great plaza, or *cour d'honneur*, of the Exposition, with one exception, were given to architects from the East or farther West, while only the less stately and ceremonial ones, in the outlying regions, as it were, were left for the local builders. It is comforting to be able to add that this virtue has not passed unrewarded and that, in addition to the merely human qualities of magnanimity and unselfishness—with their attendant rewards—there have been displayed by these native architects certain eminent professional abilities which have made their outlying and subsidiary palaces to be reckoned among the most interesting and distinguished of the whole Exposition. The various more important buildings were thus apportioned: The Administration Building, in the centre of the western end of the great court, to Richard M. Hunt, of New York; the Palace of Mechanic Arts, or Machinery Hall, as it is more generally known, immediately to the south of this, to Messrs. Peabody and Stearns, of Boston; the Agriculture Building, east of this and south of the great basin, to Messrs. McKim, Mead and White, of New York; the immense building devoted to Manufactures and the Liberal Arts, north of the great basin and stretching along the lake front for a third of a mile, to George B. Post, of New York; the two buildings of Electricity and Mines and Mining, north of the open plaza in which the Administration Building stands, to Messrs. Van Brunt and Howe, of Kansas City, Mo., and S. S. Beman, of Chicago, respectively. All these edifices, being near to each other and having a mutual dependence upon each other, and being moreover influenced by the formal and ceremonial



THE HOROSCOPE.

Philip Martiny, Sculptor. Drawn by René Lacker.

IN THE GRAND PLAZA OF THE EXPOSITION

PAINTED BY L. MARCHETTI FOR "ART AND ARCHITECTURE"

CHROMO-TYPOGRAVURE

In this very handsome composition an attempt has been made by one of the most brilliant painters of the cheerful and sumptuous and ornamental aspects of life to present a glimpse of the beauty of the Columbian Exposition in one of its finest aspects. The point of view taken is from the south side of the Grand Plaza, or Court of Honor, looking eastward towards the lake, and near the northeasterly corner of the Machinery Building. The handsome porches and domes seen behind the principal figures in the foreground are those of the Agricultural Building, two of the tall rostral columns at each end of the little arched bridge that leads to this building are seen, and beyond, the long colonnade of the Peristyle with its central archway. Overhead is the blue and white summer sky, and through this ornate and pompous scene the crowd of pleasure seekers wander leisurely, very much as M. Marchetti has shown them.



character of the great plaza which they enclose, were of necessity constrained to adopt a uniform and ceremonious style,—“a style evolved from, and expressive of, the highest civilizations in history,” says Mr. Van Brunt. Their respective architects even felt it advisable to adopt a common unit of dimensions and to agree among themselves, among other things, that their main cornices should not be higher than sixty feet and that the module of proportions for the composition of their façades should be a bay not exceeding twenty-five feet in width. The general architectural style which they adopted was the Roman classic, “correctly and loyally interpreted, but permitting variations suggested not only by the Italians, but by the other masters of the Renaissance.”

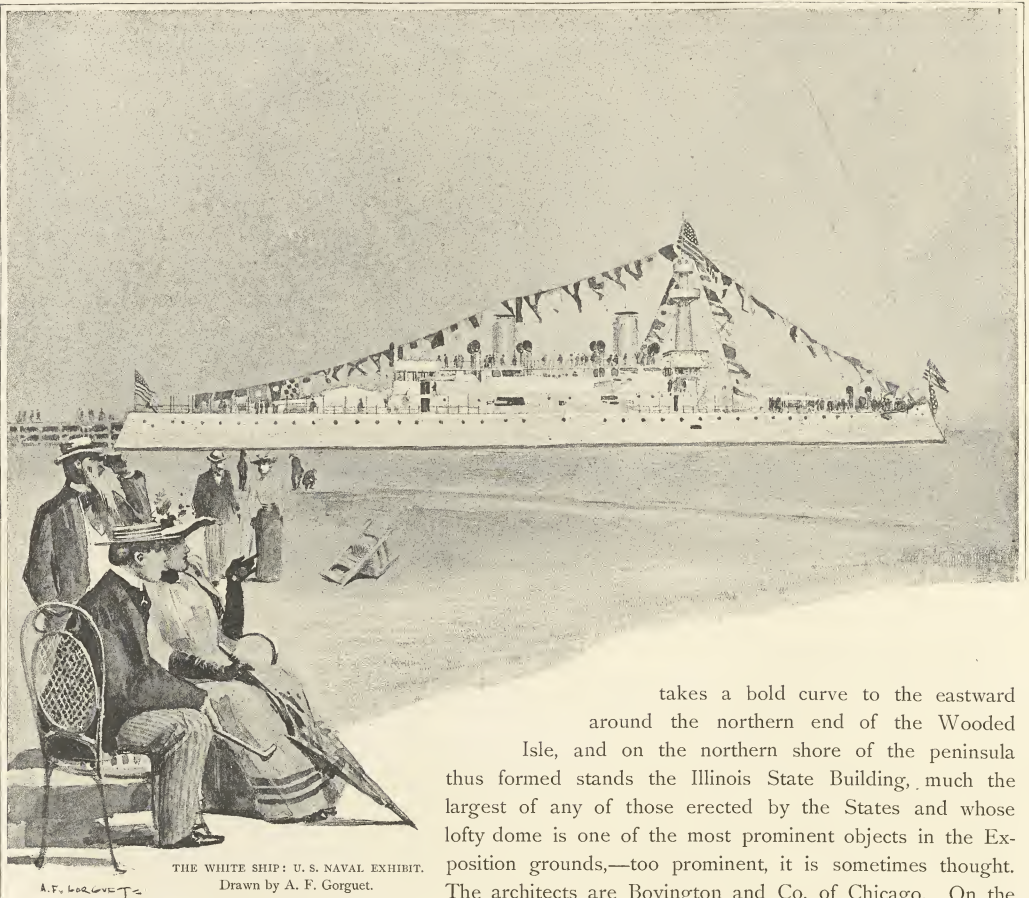
CHICAGO, being situated at the end of Lake Michigan, has that inland ocean nearly east of her, and not to the north, so that the shore line of Jackson Park tends north-west and south-east. The grand basin and the plaza of honor being set at right angles to the lake shore, do not lie directly east and west, but for convenience they are generally spoken of as if they did. All the buildings already named, that of Transportation, the Government Building and the Fisheries Pavilion, are placed either at right angles or parallel with the axis of the basin and the plaza. Those north and west of the Lagoon escape from this requirement, though the larger ones, as the Horticultural and Woman's Buildings, the Art Gallery and the Illinois State Building, are set either parallel or at right angles with each other. The northern portion of this enclosure was the improved part of the park before the days of the Exposition, and here the Lagoon, escaping from the formality of the basin and canals, wanders off to the north and the east and determines by the lines of its shores the general locality of the surrounding buildings. West and north of that devoted to Mines and Mining is the important one of the department of Transportation, in the designing and exterior coloring of which the architect, Mr. Louis H. Sullivan of Chicago, felt himself at liberty to make a radical departure from the stately architecture around the Administration Building. Due north of this and looking across the lesser arm of the Lagoon to the pleasant “Wooded Isle” on which the Japanese have set up their glittering little palaces, is the handsome Horticultural Building, by Mr. W. L. B. Jenney of Chicago—a sort of apotheosis of conservatories, and in the open space between Transportation and Horticulture, the Choral Building, erected in the last days before the opening of the Fair by Mr. Francis M. Whitehouse of Chicago. The sacrifice of this open space, one of the few quadrangles left on the grounds, and the consequent masking of the handsome end of the Horticultural Building, was a somewhat sad necessity. Mr. Whitehouse, in

the original plans, was assigned a group of buildings on the pier, where the great Peristyle now stands, and where there were to be only a semicircle of thirteen columns for the thirteen original States.

Due north again of the Horticultural house of glass, and separated by the cheerful little pavilions of “Puck,” the newspaper, and the Red Star line of steamships, is the Woman's Building, the architect of which, Miss Sophia G. Hayden of Boston, was selected by a competition among her professional sisters. North of this the western branch of the Lagoon



PEACE. Carl Bitter, Sculptor. Drawn by René Lacker.



takes a bold curve to the eastward around the northern end of the Wooded Isle, and on the northern shore of the peninsula thus formed stands the Illinois State Building, much the largest of any of those erected by the States and whose lofty dome is one of the most prominent objects in the Exposition grounds,—too prominent, it is sometimes thought. The architects are Boyington and Co. of Chicago. On the extreme northern shore of the Lagoon, facing south and

surveying almost the whole of this long festival prospect, is the Art Gallery, with its two extensive annexes “refused” behind it, to east and west, like the wings of an army. The planners of the Exposition grounds did the Fine Arts department the honor to minimize it, more than for any other, the danger of conflagration, and Mr. Atwood’s classic building is thus not only comparatively isolated from combustible neighbors but is made more nearly fireproof in its brick walls than any other. Behind it and to the westward are the smaller State buildings, and to the south-east those of various foreign nations; due south-east is the picturesque and interesting Fisheries Building, established on the same long axis, three-quarters of a mile long, that traverses the U. S. Government Building south of it, the great Manufactures and Liberal Arts, and the Agriculture and its annex, still going south, across the great basin. The pavilion of the Fish and Fisheries exhibit was designed by Mr. Henry Ives Cobb, of Chicago, and the Government Building by Mr. J. W. Edbrooke, the supervising architect of the Treasury Department. The former is considered by the non-professional visitors as the most successful, and the latter by the visiting architects as among the least successful, of all.

East of the Fisheries, jutting out into the lake, is a pier and breakwater, safely anchored under the shelter of which, to the bottom of the lake, is the brick and stone counterfeit of one of the modern cruisers, “typifying the unsinkableness, if not the speed, of the new Yankee cruisers.” Due west, back of the Woman’s Building, stretches the “Midway Plaisance,” connecting Jackson Park with Washington Park, and devoted to what are irreverently termed the “side-shows” of the Fair,—the Irish, Dutch,

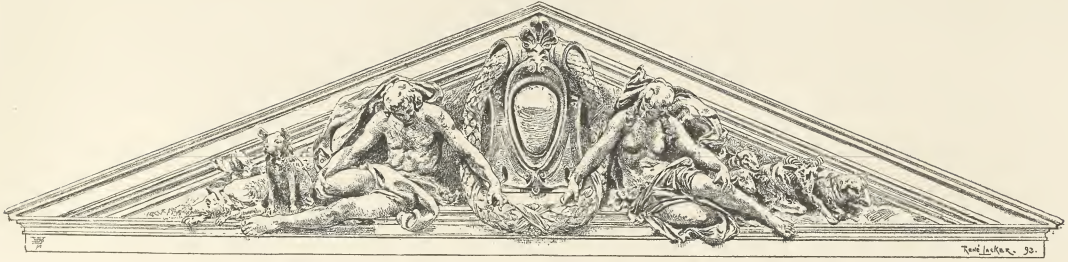
NORTH-WEST PAVILION OF PALACE OF MACHINERY

PAINTED BY AUG. FR. GORGUET FOR "ART AND ARCHITECTURE"

FACSIMILE-TYPOGRAVURE

The artist has here represented one of the two imposing façades of this building, those which face on the Grand Court of Honor and the South Canal. For the general style of this "Palace of Mechanical Arts," the architects, Messrs. Peabody and Stearns, of Boston, have chosen the best models of the Spanish Renaissance, from Seville and other cities—this being in honor of the Spanish discovery of America. In the background the artist has introduced one of those handsome four-in-hand coaches which, as the most dignified and exclusive method of reaching the Fair from the city by public conveyance, were extensively patronized during the summer. The contrast between this very modern turn-out and the stately Old-World architecture was only one of the innumerable ones to be met with at this International Exposition.





PAVILION PEDIMENT, AGRICULTURAL BUILDING. Sculptor, Philip Martiny. Drawn by René Lacker.

Swedish and other villages, the *rue du Caire*, the Turkish mosque, the "Ferris Wheel," etc., etc., etc. Here will be found many of the most profitable and amusing ethnological exhibits of the Fair, though Professor Putnam's great American Ethnological Department is located at the other extremity of the grounds, on the shores of another inland lagoon, south-east of the Agricultural Annex. Banished also to this southern back yard, as it were, are various other undecorative and unæsthetic exhibits, the Dairy, the Forestry, the immense Live Stock exhibit, and, a little farther north, on the edge of the lake, the great Krupp gun and the convent of La Rabida. Here there is an inlet of the lake, across which the ancient La Rabida and the modern Casino look at each other, the latter being the southern wing or extremity of Mr. Atwood's imposing Peristyle, in the centre of which is situated the grand, ceremonial entrance from the water ways outside to the plaza of honor.

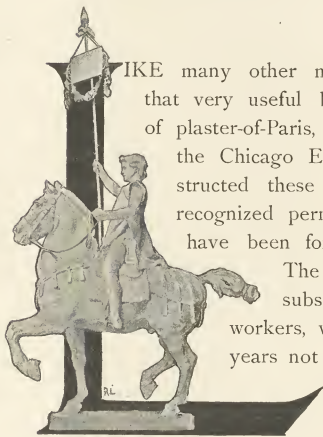
The Exposition has two state entrances, one for visitors arriving by water and one for those who come by land. Those of the latter who leave their trains in the great terminal railway depot back of the Administration Building, where there are some thirty tracks, under the train shed or *perron*, come out in the western end of the great court, where the first object that meets their eyes is Mr. Hunt's stately dome, towering far above them and flanked at every angle by Mr. Bitter's fluttering and triumphal groups. To the right is the façade of the Machinery Hall and to their left that of the Mining Building, as they pass eastward, either under the porches of the Administration Building or around it, they see the great basin stretching out in front of them towards the distant lake whose blue waters may be discerned between the white columns of the Peristyle. Directly in front of them is Mr. MacMonnie's very tall, triumphant galley of America, preceded by marine outriders and propelled by long oars, bearing down through much splashing of fountains upon Mr. French's colossal figure of the Republic at the other end of the basin. The latter, however, awaits the onset in archaic immobility and does not even lower her upraised arms to tip over with her long liberty pole the aggressive galley when it comes too near. Behind her back, in the centre of the architectural screen of the Peristyle, is the triumphal arch which serves as the state entrance to the Exposition for the seafaring visitors; on either side of this handsome arch are groups emblematic of the Genius of Discovery, and on the summit, Columbus himself, in an antique chariot or quadriga, drawn by four horses led by youthful Victories, comes to see his own Fair. On each side of him ride handsome youths, on champing horses, bearing aloft little banners,—as may be seen in the headpiece to the Introduction of this work. This distinguished and spirited group, one of the most satisfactory, as it was one of the most difficult, of the entire Exposition, is the work of two sculptors, Messrs. French and Potter. The former executed the human figures, and the latter, the equine ones.

It is said that at no former International Exhibition have anything like such pains been taken to give the visitor on entering such a *coup d'œil*, to impress him so greatly at first sight. This novel feature of the general plan is due to Messrs. Olmsted and Codman, and was cordially seconded by the Chief of Construction and the various consulting architects.

A smaller screen of columns also serves to connect the buildings of Machinery and Agriculture, at the bottom of the minor court and canal which run southward from the main basin, separating the two buildings. This screen of corridors has a solid basement, pierced with arches, and also a triumphal arch in the centre, which serves as an entrance to the amphitheatre and offices of the Live Stock

exhibit. At the southern end of this canal rises an obelisk, at the base of which spouts a fountain, guarded by recumbent lions, something like those of Trafalgar Square.

The Peristyle is one of the most stately and pompous architectural features of the whole Exposition, and its double row of columns with the arch in the centre and the Music Hall and Casino at the northern and southern extremities is much more imposing than anything of the kind ever before seen in America. Its general design is taken from that of Bernini in front of St. Peter's at Rome. In the original plans of the Exposition grounds it was intended to have the long pier which runs out into the lake from the back of the Casino terminate in a long transverse one, like the letter T, with a restaurant, a pharos, and other ornamental and useful features at the seaward extremity, but this was afterwards abandoned. The restaurants, fortunately, were not all suppressed, and an almost sufficient number of these and other useful asylums for weary visitors will be found. The handsome water ways, canals, lagoons and basins, which penetrate into the heart of the Exposition, and add so much to its variety and beauty, have the disadvantage of almost doing away with "short cuts" from one building to another, and thus greatly increasing the trials of leg-weary humanity. Some of this disadvantage is remedied by the number of floating craft of all kinds, gondolas, express boats, boats by the hour or the trip, family boats, etc., etc., which cover these waters, and even venture out on the ocean-like lake outside.



LIKE many other more permanent architectural institutions, modern World's Fairs owe to that very useful building material called "staff" a heavy debt. Without this combination of plaster-of-Paris, cement and water, with manilla, jute, cocoanut or other fibres, or bagging, the Chicago Exposition would have been a very different thing indeed. To have constructed these immense and numerous buildings of any available stone, brick or other recognized permanent material, would have beggared any Finance Committee that could have been formed, and would, moreover, have required an impossible length of time.

The directors of the Exposition early recognized the absolute necessity of this substitute for everything and imported from Europe a whole corps of trained workers, with their plant, materials and experience. It has been used for many years not only on occasions like the present, but for so-called stucco-work, in Europe,

South America, and elsewhere. In Jackson Park, this imposing realization of an architect's dream has been, as has been said, sketched in iron and washed in with plaster. The latter, as here used, can be moulded into any shape, sawed and nailed like wood, and painted of any hue. When left to itself, or merely coated with oil, it has a beautiful mellow whiteness, softer in tone than marble, and as valuable for sculptural as for building effects. One enterprising decorator, when confronted with the problem of painting some of these interminable buildings, conceived the happy plan of merely sending his workmen up on the cornices with sundry gallons and barrels of linseed oil to be simply poured down the walls. The lazy fluid, collecting in the hollows and draining off the more exposed surfaces, left only the minimum of supplementary hand work to be done to convert the walls into beautiful specimens of old ivory. A few months' exposure to the weather imparts to this material a most deceptive and stone-like appearance of age and stability. Moreover, it endured the frosts of the winter—and the frost of the shores of Lake Michigan is like death, or like iron—surprisingly well. In the spring, the few failures and flakings off to be noticed were readily repaired by knocking off the damaged portion, down to the lath-work underneath, and putting on a neat patch of new material.

After the architects, the call upon the sculptors of the country was the most unexampled and the most severe, and very much of the festival and ornate appearance of the Exposition as a whole is due to the courage and intelligence with which this call was answered. Such a multitude of decorative, architectural figures was never before dreamed of in this Republic, and, it may well be said, could not possibly have been furnished twenty years ago. But the number of young men, pupils of the *Ecole des Beaux-Arts* or of the Art Students' League, who had lately embarked in this most waiting of art-trades, was sufficient to furnish all the workers necessary even without the recognized masters, such

PRINTING

NATIONAL MANUFACTURE OF THE GOBELINS

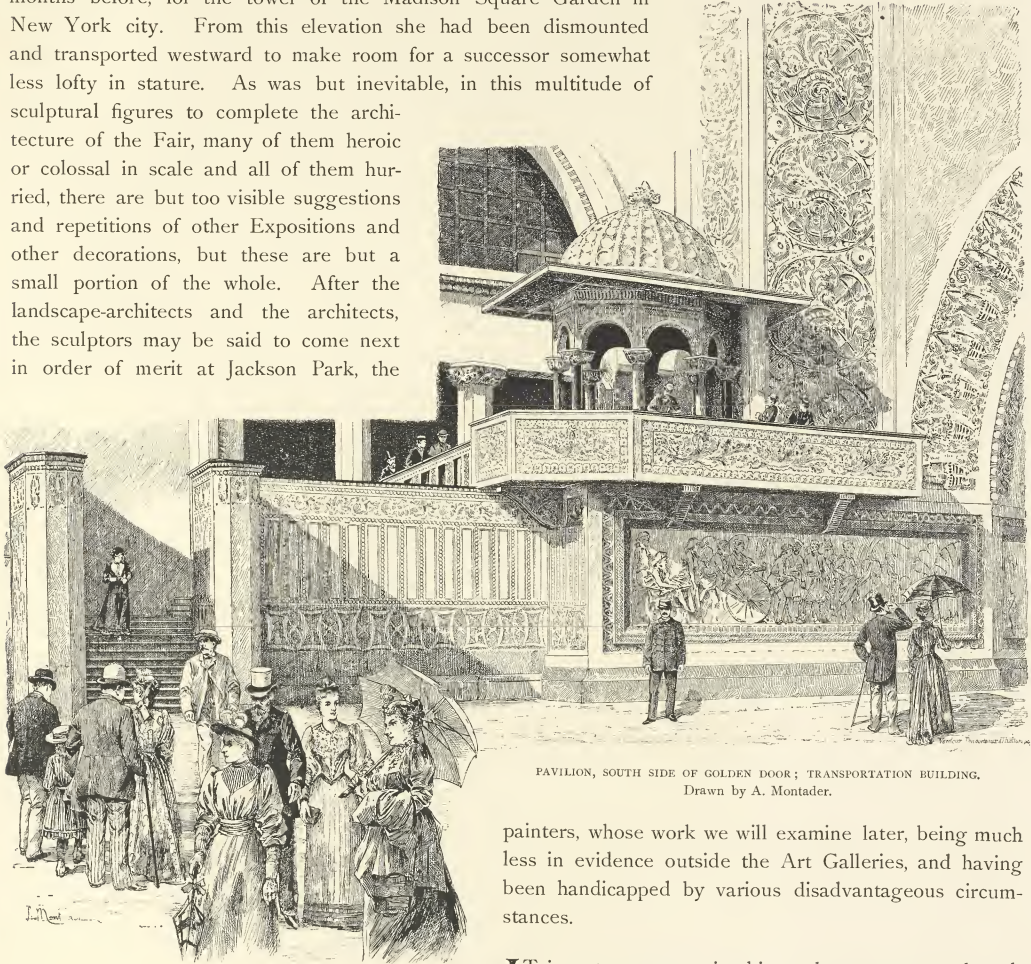
WOVEN BY E. MARIE (1889-1893), AFTER THE PAINTING BY F. EHLMANN

FACSIMILE-TYPOGRAVURE

This is one of a pair of companion panels in tapestry exhibited by the Gobelines manufactory in the French section of the great building of Manufactures and the Liberal Arts. Both of these were executed from the designs of the painter, Francois Ehrmann, who has furnished this great art establishment with many of its most admirable compositions. This one was woven by E. Marie, and personifies the printers' art by the figure of a young woman who has just "pulled" a proof on her hand press and holds it aloft in triumph so that we may read,—et la lumière fut, "and there was light." At her feet may be seen some of the implements of her trade, and beyond, between two intersecting Renaissance arches, the blue sky and a laurel tree. The border of this work is a graceful, conventional design of arabesques and medallions, and at the bottom appear the signatures of both the painter and the tapestry worker.



as Messrs. Ward and St. Gaudens. The latter, indeed, furnished the invaluable aid of his counsel and suggestions, and the graceful figure of Diana which turns on the summit of the dome of the Agricultural Building, but this lady had already been completed, many months before, for the tower of the Madison Square Garden in New York city. From this elevation she had been dismantled and transported westward to make room for a successor somewhat less lofty in stature. As was but inevitable, in this multitude of sculptural figures to complete the architecture of the Fair, many of them heroic or colossal in scale and all of them hurried, there are but too visible suggestions and repetitions of other Expositions and other decorations, but these are but a small portion of the whole. After the landscape-architects and the architects, the sculptors may be said to come next in order of merit at Jackson Park, the



PAVILION, SOUTH SIDE OF GOLDEN DOOR; TRANSPORTATION BUILDING.
Drawn by A. Montader.

painters, whose work we will examine later, being much less in evidence outside the Art Galleries, and having been handicapped by various disadvantageous circumstances.

IT is not necessary, in this work, to repeat at length any of the all-but universal and overwhelming chorus of acclamation with which the general aspect, the general effect, of this carefully-planned array of buildings, terraces, fountains, basins, foliage and banners has been received, not only by the visitors in the flesh but by the organs of the press, at home and abroad. Not a visitor to the grounds, scarcely a writer in any of the already innumerable descriptions, but has contributed to this chorus of surprise and praise. If ever any fact of æsthetic import might be considered to be safely established by the emphatic testimony of both the unlearned and the *cognoscenti* it would be this, that in its outward aspect the Columbian Exposition is a well-ordered and most admirably executed work of art. Nevertheless, as is not generally known, there have been opinions, and expert opinions, uttered to the contrary effect, and that we may not grow one-sided in our readings, nor become wearied with too much laudation, it may be well to stop for a moment to hear one of these dissidents. The Marquis de Chasseloup-Laubat, in a report to the Société des Ingénieurs Civils a few months ago, thus controverted the general opinion :—



STRENGTH. Carl Bitter, Sculptor. Drawn by René Lacker.

That which strikes one most on arriving at Jackson Park is the entire absence of a *plan d'ensemble* [!]. Different buildings have with one another no visible correlation and do not even seem to form parts of the same whole. Involuntarily the thought flits back to the banks of the Seine and the regularity of the plan developed in 1889 at the Trocadéro and on the Champ de Mars. It is impossible to avoid comparing these two exhibitions without finding how they symbolize the different genius of the two races. Like France herself, the French exhibition was compact, symmetrical, and built according to the majestic *ordonnance* of a general plan conceived in advance. . . . The Exhibition of 1889, where the general views were so skilfully managed, took possession of the beholder by the majesty and symmetry of the whole more than

by the finish and perfection of details. It was the work of an ancient race on ancient soil, the accomplishment of the continuous labor of succeeding generations; it was the creation of a nation having that surety and absoluteness of artistic perception which can be given only by the long traditions of a civilized past solidly compacted by the lapsing of centuries. It was, in fine, the type of a debatable ideal, but yet an ideal proceeding from certain preconceived and invariable principles. . . . Like the United States themselves, on the other hand, the American Exhibition is gigantic, and is not built according to a rigid and uniform general plan. On the contrary, the plan leaves so considerable a portion to each one's whim that it is hardly visible, and one would be tempted to deny the existence of any. Such as this is in our day the grand American Republic. . . . From certain points of view, the United States now constitute a nation of peoples rather than a united people. And just so the buildings at Jackson Park constitute a nation of exhibitions rather than a single and homogeneous exhibition."

This expert opinion might be more invulnerable if it did not cover so much debatable territory. It has been thought, in politics, that the United States constitute as "united a people" in the matter of running a general government as France itself, notwithstanding the much greater size of the American territory, and, as we have seen, the Chicago Exhibition *was* built in accordance with "a general plan conceived in advance." The *ensemble* of the Paris Exhibition of 1889 was undoubtedly imposing, and the comparatively restricted space enabled the visitor to take in very readily the general plan and to get his bearings.—at the back, the great main building and the Gallery of Machines, on the right, the palace of the Fine Arts and on the left, that of the Liberal Arts; in the centre of the open side, towards the Seine, was planted the Tour Eiffel, under whose gigantic arches the visitor passed towards the Bridge of Jena and the hill of the Trocadéro rising on the opposite bank and crowned with its long curved line of palace. All around this stately enclosure was felt the stir and the presence of a great capital,—an environment which is missing at Jackson Park, owing to the distance from the heart of the city. The buildings of the Paris Exposition, moreover, presented a much greater variety of form, substance

ILLUMINATING

NATIONAL MANUFACTURE OF THE GOBELINS

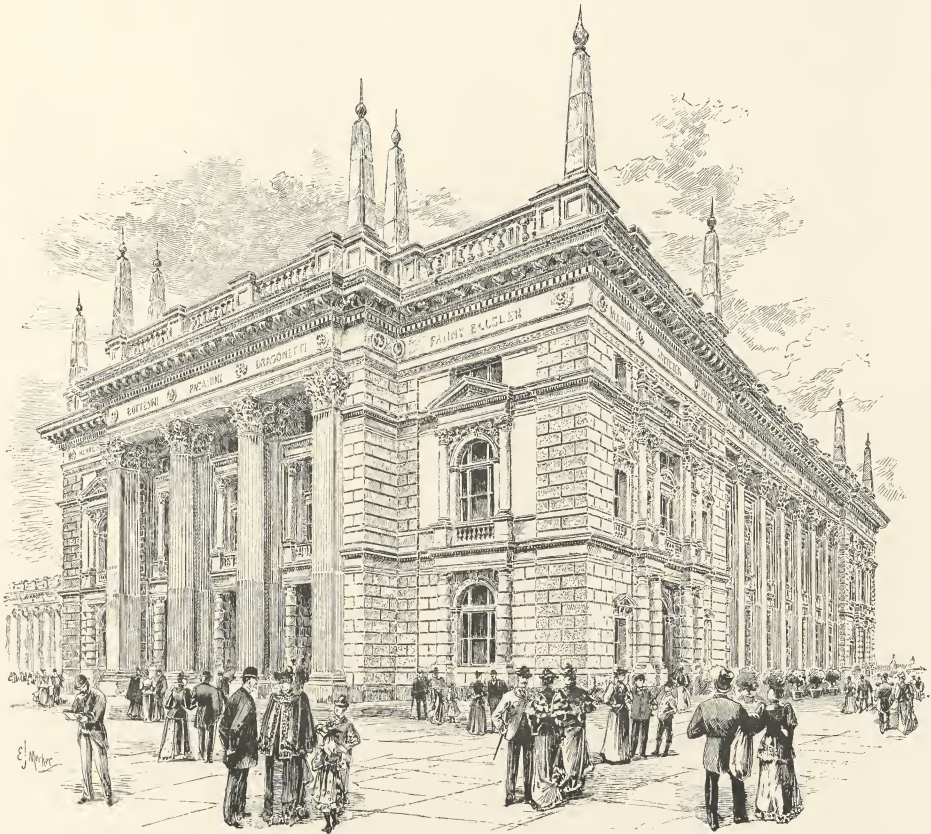
WOVEN BY MICHEL (1833-1870), AFTER THE PAINTING BY R. SCHWANK

This is one of a pair of companion panels in tapestry exhibited by the Gobelin's manufactory in the French section in the great Manufacturers' Buildings; both of them from the designs of the painter, François Edouard, and the present one executed in tapestry by M. Michel. The beautiful methodical art of illuminating is here personified by a graceful Muse, draped in yellow and blue, with (and) meditatively, with one hand on the brow and on a high craning desk on which she has placed the folios on which she is at work. In the distance may be seen the Gothic arches and the sky of a great open ward. The border is composed of handsome arabesque and mouldings in the Renaissance manner, and the work is signed by both the painter and the tapestry weaver. In general design and value this is considered to be one of the masterpieces of the Gobelin's work.



and color than those of Jackson Park,—though whether this contributed to the general artistic effect may be doubted. The two flanking palaces of the Fine and the Liberal Arts were evidently built of glass and iron with curtain walls of staff, the large building at the back was so overloaded with ornament on its main façade as to render it difficult to determine the real material, the Tour Eiffel was plainly of pure metal, and the Trocadéro, of stone. Moreover, the sense of stability and age with which the visitor was impressed constituted an element not to be neglected in his enjoyment,—the bridge, the tower and the palace on the hill had been there before or were there to stay, while at Jackson Park this pleasure is constantly dampened by his consciousness of the fleeting nature of the show. The Trocadéro hill was a natural feature which the park on the lake lacks, the river with its thronging life was a very cheerful substitute for the more impressive lake, of which, however, the visitor need see but very little in the course of his wanderings, and—it must be said—the display of decorative and architectural statuary was very much finer at Paris.

The united architects at the Chicago Exhibition have been reproached, by our French critic just quoted and very many others, with the fact that instead of developing a new and appropriate architectural style for this great occasion, they contented themselves with falling back on old formulas. "In 1889," says our Marquis, who may be quoted as voicing this general criticism, "the French no more sought to copy the Greeks and the Romans and the Arabs than those of their own ancestors to whom they owed their cathedrals, but they created a style, that is to say, a method of decoration in harmony with the materials they used. One might say whatever one wished upon this style; . . . but one had to recognize that there existed in itself this, the first of the necessary conditions which a work of art of any kind must fulfil. In 1893, the Americans limit themselves to copying the decorations of



THE CASINO. Drawn by E. J. Meeker.



CORNICE OF NORTH ENTRANCE OF AGRICULTURAL BUILDING. Drawn by Georges Stein.

admirable monuments, which are the glory of past ages, and can only copy them badly, since they do not employ the same materials of construction which served in the creation of their models."



ANSWERS to this criticism are numerous and varied. In the first place, this is an International, and not an "American," exposition, and it was not only more courteous but more appropriate to present our foreign visitors with a demonstration in which they should find recognition of their own classic schools rather than with one aggressively domestic. In the second place, there was no time in which to formulate this new American style so as to get a dozen architects working in it towards a harmonious whole; in the third place, it would have been very unsafe to have undertaken to have done so, or to have left to the personal equation of each architect the determination of this style; in the fourth place, it was thought just as well to give an object lesson to the sometimes intemperate advocates of the national school. "There are," says Mr. Van Brunt, "many uneducated and untrained men practising as architects, and still maintaining, especially in the remote regions of the country, an impure and unhealthy vernacular, incapable of progress; men who have never seen a pure classic monument executed on a great scale, and who are ignorant of the emotions which it must excite in any breast accessible to the influences of art. To such it is hoped that these great models, inspired as they have been by a profound respect for the masters of classic art, will prove such a revelation that they will learn at last that true architecture cannot be based on indisciplined invention, illiterate originality, or, indeed, upon any audacity of ignorance." Also, it is somewhat doubtful if there exists, as yet, any definite American school of architecture, any more than there does any American school of painting, or of sculpture. Such as it is, the expression of the former may be found in various important buildings in the larger cities of the country, rather than at Jackson Park.

To many thousands of visitors to this great exhibition the impressions left upon the mind will be those of summer light and heat, of a bewildering multitude of all things, and frequently, it is to be feared, of excessive fatigue. But to those whose fortune it was to traverse these grounds during the two winters in which the Fair was preparing, and especially during that of 1892-93, there will be preserved also a souvenir of something more strange, more imposing, and much more formidable. The first winter was exceptionably mild for the latitude of Chicago and the work progressed almost uninterruptedly, but that which preceded the opening of the Exposition was very severe generally, as will be remembered, and the cold on the shores of Lake Michigan, as already stated, is something tremendous. Not only does the thermometer fall to Arctic depths, but the northerly winds that come across the lakes, that "blow across these five hundred miles of ice-water," add a serious element of suffering and danger. Nevertheless, time pressed and the work could not be postponed; out doors and in, with fires wherever practicable and without them when not, the endless labor went on. The sculptors and the painters in their great cavernous studios suffered almost as much as the laborers outside, whose hardy

SOUTH ENTRANCE OF ELECTRICITY BUILDING

PAINTED BY RICHARD JACK FOR "ART AND ARCHITECTURE"

FACSIMILE-TYPOGRAVURE

For the first time in the history of International Exhibitions a great building has been set apart entirely for electrical exhibits. That at Jackson Park is one of the most important edifices around the great Quadrangle or Court of Honor, and one of the largest buildings of the Fair. In extent it covers nearly five and a half acres; its dimensions are 345 by 690 feet. The general scheme of the plan is based upon a longitudinal nave, 115 feet wide and 114 feet high, crossed in the middle by a transept of the same width and height. The exterior walls are composed of a continuous Corinthian order of pilasters, 3 feet 6 inches wide and 42 feet high, supporting a full entablature, and resting upon a stylobate 8 feet 6 inches long. The total height of the walls from the grade outside is 68 feet 6 inches. At each of the four corners of the building is a pavilion, above which rises an open tower 169 feet high. Intermediate between these corner pavilions and the central pavilions on the east and west sides there is a subordinate pavilion, bearing a low square dome upon an open lantern. An open portico extends along the whole of the south facade, the lower or Ionic order forming an open screen in front. In the centre of this facade is the main entrance, under an open portico, richly ornamented with color, and protecting in the middle of the entrance the heroic statue of Benjamin Franklin by the sculptor Carl Rohl-Smith. The architects are Van Brunt and Howe, Kansas City, Mo.



frames were more seasoned to exposure and whose more active work served to keep somewhat in circulation their chilled blood. The usual prejudice of labor in favor of untrammeling garments was quite laid aside, the wearing of many overcoats, mufflers and mittens at once was not considered incompatible with the most violent manual labor. Carpenters might be seen swarming aloft on the great palaces of lath-work swaddled like mummies; stretched out in perspective along the long, solitary, white lake front at regular intervals were other mummies, spotted dark against the universal whiteness, pickaxe-ing with lusty strokes the iron ground. These silhouettes were undertaking the digging of the foundations of the ornamental lamp posts that border this now cheerful and thronged promenade. But on this bitter

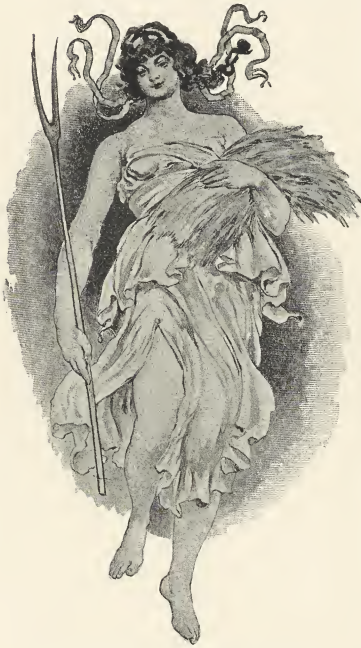


MINES AND MINING AND ELECTRICITY BUILDINGS, FROM THE WOODED ISLE. Drawn by A. F. Gorguet

afternoon the interminable front of the Manufactures Building shut out on the landward side all other human life, and towards the eastward the solid, white, opalescent lake stretched out, solitary as the palæocrystic sea, till it reached the leaden Chicago sky that hung over it. Far down the line one of the pickaxers stopped his futile

toil to call through the frosty air to his fellows that the whistle had blown to cease work, and the muffled figures gathered up their tools and trudged off leaving the gathering darkness to the solitary visitor. On the bosom of the grand basin, where now the gondolas glide, a horse went backwards and forward dragging after him a slender light ice-plow, and the red-nosed plowman shouted cheerfully to his assistant across the icy stretch,—“He ain’t so afraid as he was to go near the edges.” The bitter, piercing wind,

when it blew, which, fortunately, was not all the time, dominated everything, and one of the localities to be most avoided was the long court between the buildings of Electricity and Mining. Through this narrow passage way this north-easter sucked like a Sansar. Naturally, every one sought shelter within walls, and in many of the more remote portions of the grounds the sense of solitude was only excelled by that of cold in this summer pleasure-ground. The long, silent white palaces, erected and forgotten long ago by forgotten men, awaited in this eternal frost and silence the distant end of all things; the heavy, gray sky that stooped over them, or the pale yellow sunsets that flamed in the West, alike forbade any sense of human comfort and pleasure in this city of the Djinn. That a short six months would bring summer, light, heat, crowds and festival, seemed impossible. Such were some of the strange things that come of building World's Fairs on the edge of north-western prairies.



PANEL FIGURE ON AGRICULTURAL BUILDING.
Painted by Geo. W. Maynard.

THE proclamation of the President of the United States, of December 24, 1890, inviting foreign nations to come to the Exposition, was accompanied by a letter of the Secretary of State, containing regulations for foreign exhibitors, instructions of the Secretary of the Treasury governing the free importation of exhibits, and the prospectus of the World's Congress Auxiliary. That there should be no possible doubt as to the sincerity of this invitation, five commissioners, representing both the national and local authorities of the Exposition, sailed for Europe on the 9th of the following June, as already related. When they returned in September they had visited all the northern countries of Europe, journeying as far as Novgorod, and making it a point everywhere to approach the highest authorities, the Prime Ministers or Ministers of Foreign Affairs, and had been everywhere received with distinction. Want of time and the lateness of the season prevented them from visiting the more southern countries, Italy, Greece and Spain. The responses have been both numerous and satisfactory. The official publications give the following long list of nations that manifested their desire to attend and set



PANEL FIGURE ON AGRICULTURAL BUILDING
Painted by Geo. W. Maynard.

apart liberal appropriations for the purpose of making a good display:—Argentine Republic, Austria, Belgium, Bolivia, Brazil, Colombia, Costa Rica, Denmark, Danish West Indies, Ecuador, France, Germany, Great Britain, Barbadoes, British Guiana, British Honduras, Cape Colony, Ceylon, India, Jamaica, Leeward Islands, New South Wales, New Zealand, Trinidad, Greece, Guatemala, Hawaii, Japan, Liberia, Mexico, Morocco, Netherlands, Dutch Guiana, Dutch West Indies, Nicaragua, Norway, Orange Free State, Paraguay, Peru, Russia, Salvador, San Domingo, Spain, Cuba, Sweden, Uruguay. And most of the States of the Union. Nineteen countries—Great Britain, France, Germany, Russia, Italy, Austria, Canada, Ceylon, China, Colombia, Costa Rica, Ecuador, Guatemala, Hayti, Japan, Nicaragua, Norway, Sweden and Turkey—have buildings of their own in addition to their pavilions and set exhibits in the various main buildings. And, in addition to the assignment of space for regular exhibits and buildings, concessions were granted for the purpose of conducting theatres, shops, restaurants, or of furnishing representations of native life, to the following governments; Algeria, Austria, China, India, Dahomey, Egypt, Hungary, Pacific Islands, Italy, Japan, Morocco, Persia, Sandwich Islands and

HORTICULTURAL HALL, INTERIOR OF THE GREAT DOME

PAINTED BY PAUL SINIBALDI FOR "ART AND ARCHITECTURE"

FACSIMILE-TYPOGRAVURE

The exterior of the gigantic bubble of glass and iron that rises over the central pavilion of Horticultural Hall has already been shown in these plates, and here we are admitted into the luxurious tropical garden that flourishes in the interior. Here in a great space of light and air may be seen a miniature mountain covered with strange foliage and with a little stream dashing down its sides, great tubs of palms and tree ferns, bamboos, century plants, "elk horns," a miniature Japanese garden, bridges and all, and shady, inviting nooks, in which the tourist may find picturesque rest—much as the painter has here shown.

when it blew, which, fortunately, was not all the time detrimental, according to one of the localities in the town which was the long court between the buildings of Electricity and Water. Through this narrow passage the north-easter sucked like a vacuum. Naturally, every one was in a hurry to get away, and it was only the more remote portions of the grounds the sense of solitude was only relieved by that of the hot summer pleasure ground. The long, silent white palaces, created and begun long ago by high art, were, as usual in this casual town and silence, the distant end of the stages; the heavy, gray air was draped over them, or the pale yellow sunsets that flamed in the West, with forbade any sense of human number and pleasure in this city of the Wind. That a show of things would bring summer, like, like, clouds and festival, seemed impossible. Such were some of the things that come of calling World's Fairs on the edge of north-western prairie.

The proclamation of the President of the United States, of December 18, 1890, inviting foreign nations to come to the Exposition, was accompanied by a letter of the Secretary of State, containing regulations for foreign exhibitors.

The instructions of the Secretary of the Treasury, governing the free importation of exhibits, and the prospectus of the World's Columbian Exposition, that there should be no charge for the transportation of exhibits, were also issued.

The Horticultural Hall, Interior of the Great Dome, was the largest building in the Exposition, and was the only one of its kind in the world.

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Tunis. All this may be said to be enough to give the display at Jackson Park and the Midway Plaisance something of an international character.

The nineteen official foreign buildings are situated in the north-eastern portion of the Exposition grounds proper, around the North Pond and east of the Art Gallery and Fisheries Building. The extreme north-eastern corner of Jackson Park is occupied by the spacious and decorative building of the State of Iowa, the picturesque conical towers of which are shown on another page. Just outside the official northern boundary of the Exposition, towering up against the sky and covered with deserted scaffolding, is an immense unfinished building, a monument to the miscalculations of speculators and capitalists. The Iowa Building occupies one of the most advantageous sites in the whole grounds, and the open paved terrace in front of it affords an uninterrupted view of the lake and is an excellent idling-place on warm afternoons. This was the site of one of the old buildings, the Jackson Park pavilion, which was transformed into a Corn Palace and a reduced model of the Iowa State capitol added on the west, the two being made to conform into a sort of general architectural harmony. The exhibit in the interior, however, includes a bewildering display of the application of cereals to architecture, the mural decorations consisting of grains (of all kinds), dried, cut into sections of every variety and put on *en appliqué*. From this point a pleasant breezy walk down the paved esplanade of the lake front leads past a number of the most important foreign buildings,—first the handsome hospitable-looking French pavilion, then the low wooden bungalow of Ceylon with barbaric Buddhist carvings, finally Germany and Spain side by side, the more modest little building of Canada occupying a point formed by the junction of an inland road with that following the lake, and, on the opposite side, just north of the North Inlet and the Naval Exhibit, the red manor house that represents Great Britain. Ireland is represented a good mile away, in the Midway Plaisance, by (characteristically) two "Irish Villages." Back of these more important states are the lesser ones, grouped together apparently at hap-hazard, Venezuela next to Turkey and India facing the Polish Café. The somewhat rococo white Brazilian palace, forever flying its large green flag, occupies the little cape that juts out into the southern portion of North Pond, opposite the Illinois Building, and is a prominent object from the main entrance of the Art Gallery, across the pond. The three Japanese Buildings are situated on the northern shore of the Wooded Island and there is also a little Japanese tea-house, with a pretty musmee to serve you, on the mainland opposite. As for the Midway Plaisance, though not quite such a kaleidoscope of costumes and tongues as has been represented, it really affords the patient explorer very interesting glimpses of many very strange lands.

Mr. Robert Lincoln, the American Minister to Great Britain, in March, 1891, made, on behalf of his Government, a formal application to the Prime Minister, Lord Salisbury, that Great Britain should take measures to be represented in the Chicago Exposition, and received the reply that a Royal Commission would be appointed for that purpose. This Commission was subsequently formed from the Council of the "Society of Arts," which undertook the duty under the conditions that a grant of £25,000 be appropriated from the Treasury and that, in addition, a charge proportional to the space occupied be made to all exhibitors, as had been done in Paris in 1889. This plan was, however, abandoned later when, in view of the great interest manifested in the project by British exhibitors of all kinds, Her



FIGURE OF ABUNDANCE, AGRICULTURAL BUILDING.
Philip Martiny, Sculptor.

Majesty's Government increased the grant to the Royal Commission from £25,000 to £60,000, on the understanding that space should be provided free to all exhibitors. The official head of the Commission is the Prince of Wales, who is President of the Society of Arts, and the total area allotted to Great Britain and the British possessions is about 500,000 square feet, more than 300,000 being occupied by Great Britain. The largest total amounts previously occupied at any World's Fair were 383,373 square feet at Paris in 1867, and 363,018 in the same city in 1878. At Philadelphia, in 1876, the total amount was only 194,381; and at Paris in 1889, 232,845. Prompt steps were taken by the Commission to inform the Indian Government and the British Colonies of the action of the home authorities; the Dominion of Canada decided without delay to participate in the exhibition, Victoria, Queensland and Tasmania all took into consideration the propriety of appointing commissions, and New South Wales finally decided to do so, Cape Colony, Ceylon, British Guiana, Jamaica and Trinidad did likewise and India, after much hesitation, followed suit. The other colonies, given in the official list, joined the movement later.

The "Victoria House," so designated by special permission of the Queen, is the official building of the Royal Commission, and their contribution to the decoration of Jackson Park. Standing where it does, it is a valuable contribution to this decoration, and the pleasant reds of its walls, roofs and chimneys come in very well, from any point of view, with the white battle-ship, its neighbor, the blue of the sky and the varying tones of the lake. The building, to quote the official description, was designed by Colonel Edis, the Honorary Architect of the Commission, and "is intended to be generally characteristic of the best type of English half-timber houses of the sixteenth century, of which there are so many good examples still extant. It is, however, a modern house, and for this reason it has been considered permissible to employ terra-cotta somewhat largely in the lower story, with red brick facings and mullioned windows. The upper portion is of half-timber construction, with overhanging and projecting gables. The plan forms three sides of a quadrangle, with the open side next the lake, enclosed by a raised terrace with balustrade. The centre, on the front or inland side, is recessed, with steps leading from both sides up the covered portico, which opens into a large central hall; off this are, on one side, large library and reception-rooms, while the other wing is occupied by the offices. On the first floor is a large suite

of rooms and offices. Great care has been bestowed on the interior decorations. All the principal rooms are fitted with wall panelling and elaborate ceilings, after the manner of some of the best English country houses." This handsome building, like those of other nations, is provided to enable the members of the commission to extend appropriate hospitalities to their guests and compatriots, as well as with offices for the transaction of their business.

A little distance down the transverse road that comes out in front of the Victoria House is the Indian pavilion, whose pale yellow and arabesqued walls, pierced by high entrance arches, enclose an inner court that is considerably covered with glass for the benefit of the Western visitor. Here, following the example adopted at the Amsterdam Exhibition of ten years ago, a feature is made of the free distribution of native tea, by beautiful native



CAPITAL OF COLUMN, FISHERIES BUILDING.

"boys" with very black whiskers, scarlet coats and white turbans. Indeed, the hope of developing the importation of Indian tea into this country was generally acknowledged to be one of the principal objects of the Indian Commission, though it appears that the United States has nothing much to give in return but a steadily diminishing shipment of kerosene—diminishing owing to Russian rivalry. The Government of India made a grant of 40,000 rupees to the Indian Tea Association, and only 10,000 rupees to some commissioners of Delhi to aid in the formation of a representative collection of Indian Art ware. The Commissioner at Amsterdam reported that,—“The mere idea of any refreshment being given without charge appeared so strange to Dutch notions that visitors crowded to the tea-room daily, and could scarcely believe that no charge would be made.” The annual statistics do not show any very great

GRAND VASE DE RENNES

NATIONAL MANUFACTURE OF SÈVRES

FORM DESIGNED BY BIENVILLE; PAINTED UNDER GLAZE, BACKGROUND OF SEA GREEN DECORATED WITH
FLOWERS AND ORNAMENTS IN POLY-CHROME ENAMEL AND GOLD, BY LAMBERT, 1893

FACSIMILE-TYPOGRAVURE

This magnificent example of Sèvres ware, the largest piece ever produced, and the manufacture of which has only been rendered possible by the latest perfected processes of ceramics, is the principal object in the exhibit of this manufactory in the French section of the Manufactures and Liberal Arts Building. It is officially described as painted under glaze, sea-green background, the decorations of flowers and ornaments in polychrome enamel, heightened with gold, executed by Lambert in 1892, the form designed by M. Bienville. The vase, which is named after the historical city of Rennes, is 150 centimetres in height, and was placed at the disposal of the publisher of this work by M. Baumgart, Director of the National Manufacture of Sèvres. The exclusive right to reproduce this object, and also the right to reproduce several other novel and beautiful objets d'art, were also assigned to the publisher by the Director.



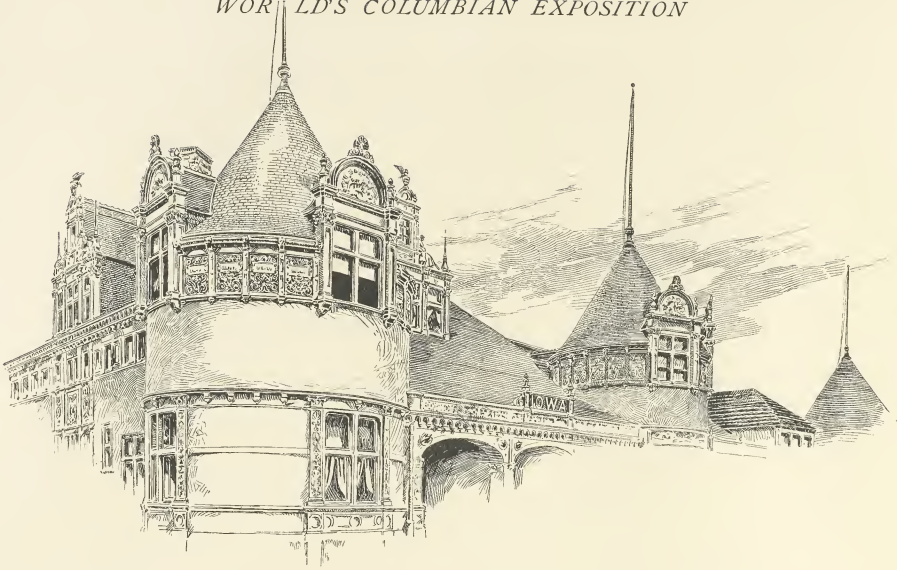


THE GRAND COURT OF HONOR, LOOKING WESTWARD.
Drawn by Edward Ertz.

increase in the annual exportations of tea to Europe in consequence of this liberality, but the Amsterdam juries testified their appreciation by the number of awards given to the Indian tea,—1 diploma of honor, 7 gold, 17 silver, and 14 bronze, medals, and 19 lesser recompenses, 58 in all. The slowness of the good Hollanders to appreciate gratuitous refreshment cannot be said to be manifested by the visitors at Jackson Park,—and the veracity of an historian compels us to add that neither do they manifest a just appreciation of this (apparent, at least) courtesy by vacating their chairs and tables in favor of the thirsty multitude awaiting their turn, when they have finished their own beverage,—or even when they don't intend to take any. As to the tea itself, the judgment of the experts generally is, that no tea can be truly right served in this wholesale and inartistic fashion, but that, on the whole, it is pretty good, though by no means the best that the said experts ever saw. Others, learned in these mysteries, advise the unlearned to avoid the famous Ceylon tea.

In addition to this grateful beverage the Indian court offers a curious and interesting assortment of objects, mostly for sale, from real gods down to quaint and amusing painted wooden toys. There is also a good deal of the brass and other metal work, and if but few of the exhibits are of the very first quality very few, also, are held at forbidding prices. The native attendants are among the few truly satisfactory ones to be seen outside of the Midway Plaisance.

Another important, though minor, addition to the architectural features of Jackson Park is furnished by the English Pavilion in the great building of Manufactures and Liberal Arts. In fact, the elaborate pavilions or screens which three or four of the great nations, England, France, Germany, Russia, etc., have erected to enclose their various sections in this building are among the most interesting architectural and decorative exhibits of the Fair. But with regard to the comparative artistic style, finish and originality of these screens, entrances, etc., the traveler who recalls the Paris Exposition of 1889



TOWERS OF THE IOWA STATE BUILDING. Drawn by E. J. Meeker.

experiences a certain sense of disappointment. He thinks he remembers three or four arched entrances in the Gallery of the Thirty Metres alone—opening into various sections of the great, general display—that were more satisfactory as original, decorative specimens of art industry than anything in this colossal Manufactures Building. The screen of the French section here, for instance, is surmounted by a low cornice supported on a multitude of huge, heavy, disquieting caryatides, evidently manufactured by wholesale out of some cheap material. This bilious traveler will even go further and declare that a great multitude of the exhibits here made in which the element of art enters, taste, originality, design or finish, have the same quality of not being of the very best—the taint of the commercial is over them all. The foreigners have underestimated the American market, or they have deemed the distances and the expenses too enormous, or they have thought it better to send exhibits which they can probably dispose of nearly *en bloc* at the close of the Exposition. This is as true in the Japanese section as in the European ones.

The English pavilion in this building—to get back to our text—is declared to be a reproduction of the dining hall in Hatfield House, said to be the best specimen of Elizabethan architecture extant. One side is left open, and on the other may be seen the antique fire-place, inscribed with the date, 1637; above it a tapestry and the coat-of-arms of the house, on either side suits of mail, etc. A carved balcony surmounted by six lions rampant, each holding a shield, is at one end of the dining room; on either side of the great folding doors hang life-size portraits of Queen Elizabeth and Mary, Queen of Scots. The bulk, value and comprehensiveness of the English contribution to the Fair is, indeed, extraordinary; the official catalogue of the British section is a thick octavo. Her majesty the Queen contributes as her individual exhibit a number of royal tapestries from her own palaces; the Cape Town diamond mine exhibit is a unique feature. Five tons (one account says a hundred and fifty tons) of diamond clay, filled with rough stones, were brought over with all the machinery necessary and the process of presenting the diamond to commerce is shown in its completeness. The clay is thrown into the big crushers, and a stream of water turned on the broken *débris* while real Zulus, arrayed as at home, sort out the gems which are then cut and polished by skilled workmen in full view of everybody. The value of the stones in the five tons of clay was variously estimated at from a quarter of a million to a full million of dollars. The same enterprising Cape Colony also exhibits in the Agricultural Building, under glass cases, on their native soil, what is said to be the finest lot of ostriches that has ever been seen in this or any other country, from veterans in magnificent plumage to little chicks of six weeks; “the most perfect tusks that have ever been brought from South Africa;” a full

THE PLAISANCE

PAINTED BY ANDRÉ CASTAIGNE FOR "ART AND ARCHITECTURE."

FACSIMILE-TYPOGRAVURE

The Oriental section of the Plaisance, as everybody knows, is situated near the centre of the long enclosure, on both sides of the central avenue, and the locality of M. Castaigne's sunny and picturesque view will be recognized by all who have traversed this wonderful street of the nations. On the left is the entrance to the Tunisian Café, and clustered around the base of the little tower are various booths for the sale of various Oriental merchandise. Other merchants camp out in the open, on a carpet with their wares, as shown in the picture, and the scene becomes so very Eastern that all this appears to be natural and familiar, and only the Western visitors with their incongruous dark garments and obtrusive ways seem out of place.



collection of Kaffir curiosities, etc. In the Transportation Building, the English railway display is the most interesting of any of the foreign ones, and among the numerous models of steamships and smaller vessels by far the largest and most important is Sir William Armstrong's of the ill-fated battle-ship "Victoria," sunk off the coast of Syria in June of this year.

An opportunity to study some of the details of a very strange and ancient architecture is furnished by the Ceylon Building, on the lake front,—the interior of the court being in the Dravidian style of the ancient Singhalese temples and the carvings after those in the rock of the ruined temples of the ancient capitals of the island, Pollanarrua and Amarajapoorra, between 543 B. C. and 235 A. D. Twenty-five varieties of brilliantly colored wood may be found in these decorations, and the island exhibits, in addition, an interesting collection of works of native art and manufactures and a number of strange things presented by the Sultan of the Maldives.

Of the two Irish Villages in the Midway Plaisance, that on the south side of the central street, to be known by the square tower of the central tower of Blarney Castle rising high in the air, is under the patronage of the Countess of Aberdeen, and that on the north, known as Donegal, under that of Mrs. Ernest Hart, wife of the publisher of the London *Lancet*. The object of both is practically the same, to secure appreciation and encouragement for the products of Irish industry, to aid in the foundation of technical schools, factories, etc., by showing these



MAIN ENTRANCE OF THE FISHERIES BUILDING. Drawn by André Slom.

cottage industries in actual operation, the making of lace, weaving homespun woolen cloths and fine linens, artistic work in wood carvings, iron work, etc. Most praiseworthy Irish needlework is also to be seen in the British section in the Manufactures Building, consisting of linen work of all descriptions. In the very neat little whitewashed cottages—very neat, and with a total absence of traditional pigs—may accordingly be seen in these villages fresh-looking Irish girls and industrious weavers and carvers, all at work. The village piper, one for each village, paces solemnly up and down in the court or village green and fills the air with his thin, querulous strains. In Mrs. Hart's village may be seen, also, a collection of Irish art, ancient and modern, portraits of prominent leaders, specimens of ancient metal work, etc. The entrance to the village is under the St. Lawrence Gate at Drogheda, which dates from A. D. 1200; at the back of the court is a half-size reproduction of Donegal Castle (1607), with its ancient banquetting hall and ruined keep,—everything very fresh, white and new,—another of a Round Tower, one of an ancient Celtic market cross, the Wishing Chair of the Giant's Causeway, "with Ogham, Bullen, and Hole stones." On a pleasant day this village is a truly cheerful and pleasant place, and its latest honor, Mr. Bruce Joy's colossal statue of Gladstone, a fac-simile of the one in front of Bow Church, London, was formally unveiled in the banquetting hall of the castle by Mr. Hart on the 24th of June. Lady Aberdeen's Irish villagers, across the way, celebrated with a "dance at the cross roads" the final turning-on of the electric lights that enabled them to see their way about their houses,—an event that did not occur till nearly the first of June, and two weeks later they were roused to a still higher pitch of enthusiasm by the arrival of a piece of the real Blarney Stone, which was formally unveiled and saluted by the Mayor of Chicago. This has been placed on the roof of the castle, against the coping of the east wall and slightly below the floor. Instead of hanging over the wall of the castle, head downward, as was formerly the custom in Ireland, the Chicago tourist will have to do nothing more dangerous, if he wishes to kiss this stone, than get down on his hands and knees.

Germany furnishes the most distinctly mediæval feature of the Exposition, as well as some of the most modern ones, and the *Deutsche Haus* on the lake front is claimed by the children of the Fatherland to be the most picturesque structure of the Exhibition, as the *Deutsches Dorf* is one of the most interesting villages in the Midway Plaisance. The former rises white and handsome—but very strange and foreign-looking indeed to the untraveled visitor—on the lakeside, adjoining the much more mildly mediæval building of Spain. As one of the most distinguished, as well as one of the earliest to be opened to the visitor, this building of Germany and its contents deserve some attention. It was designed



VIEW OF THE FISHERIES BUILDING, FROM THE WOODED ISLE. Drawn by Georges Stein.

THE GOLDEN DOOR

PAINTED BY FELICIEN DE MYRBACH FOR "ART AND ARCHITECTURE"

FACSIMILE-TYPOGRAVURE

The name of this very clever artist first became generally known in this country by the series of brilliant little illustrations scattered through the pages and on the margins of the famous "Tartarin" romances of Daudet. The most concise and spirited of these small scenes were signed by Rossi and Myrbach, and it is the latter of these who has painted the sunny little color study here reproduced in photogravure in colors, and of which the famous "Golden Door" of the Transportation Building furnishes the theme. This beautiful Romanesque archway, covered with intricate and decorative mouldings, flanked and surmounted by bolder reliefs representing primitive and modern methods of travel, and apparently built of the solid metal, will be appreciatively remembered by every visitor to the Exposition.





COLORADO AND MARYLAND STATE BUILDINGS. Drawn by G. Fraipont.

by the government architect, Johannes Radke of Berlin, and its style, we are assured by the official report, is that of the early German renaissance of the fifteenth century, "betokening the transition from the pure Gothic and leaning on such models as the tower of the Aschaffenburg Castle, a gable of Goslar, the City Hall of Rothenburg, etc." The white walls, both outside and inside to a great extent, are covered with that peculiarly German, mediæval decorative painting, largely composed of scroll work, apparently burlesque heraldry, black lettering, etc., which no other nation can do anything like so well, and which when well done and applied to an appropriate architecture like this is very effective. "The coats-of-arms of the German states decorate the space over the main entrance; above is the imperial double eagle; to the right spreads the drastic German motto in ancient rhyme which translated reads:—

"Fruitful and powerful, full of corn and wine, full of strength and iron,
Tuneful and thoughtful—I will praise thee, Fatherland mine.

"On the north side is a representation of St. George killing the hellish dragon. All the niches and corners exhibit poetic designs. The effect is heightened by the high gables, the bay windows, balconies, turrets and glazed tile roofs with bronze corners and water spouts." This *scrafito* painting was executed by the artist, Max Seliger. Fortunately, the building has a number of trees around it on the sides and back, which help it very much, and as it was largely built of iron and stone, at a total cost of \$250,000, it is hoped that some means of preserving it after the conclusion of the Fair may be hit upon.

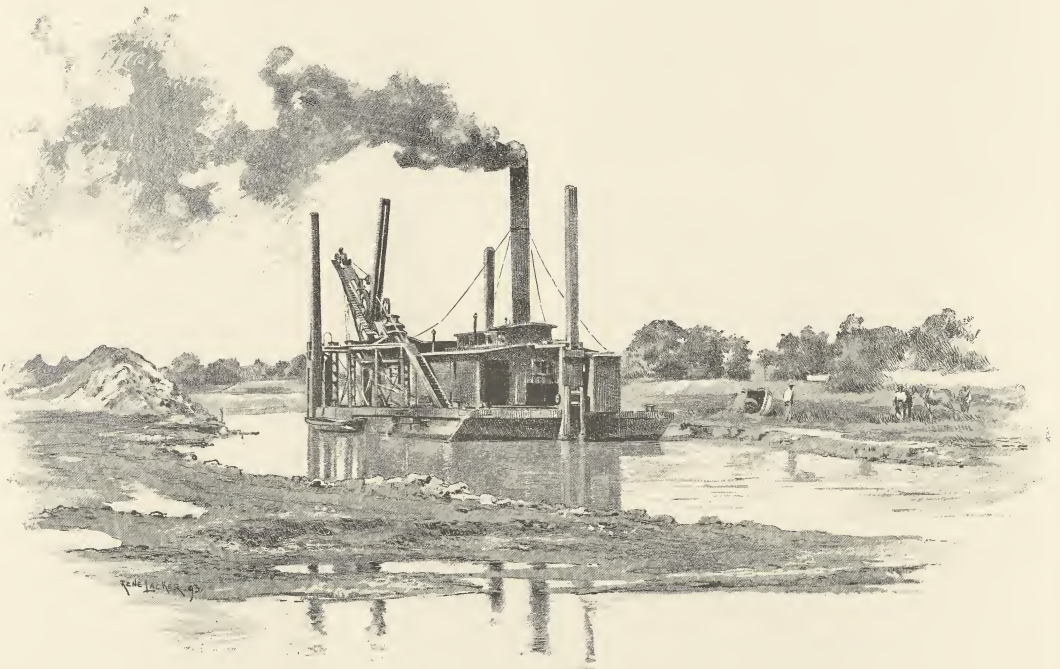
The most prominent feature of the display in the interior is the very large exhibit made by the German publishers, their innumerable volumes, in every variety of binding, being arranged in stalls all around the great central hall. It may be frequently observed, however, that in the matter of general artistic get-up, particularly of the illustrations, the interiors of these *éditions de grand luxe* seldom correspond to their imposing exteriors. On the right of the great hall is a very handsome library, with more volumes and paintings, the mediæval aspect being duly tempered with modern luxury, and at the rear of the building is a chapel with a fine organ, stained glass windows, and a large display of those unpleasant, painted religious figures to which the church still clings. "In the belfry hang three cast steel bells, made at Bochum, Westphalia, and of 80, 60, and 40 hundred-weight respectively. These bells will be ultimately placed in the 'Church of Mercy,' now being constructed in Berlin in memory of the late Empress Augusta." Throughout the greater part of this building the walls rise directly to the high roof, the only two-story portion being that devoted to the general offices. A gallery extends

around the central hall, the intricate heraldic Teutonic designing on the walls following the visitor almost to the last when it suddenly gives out. This building was formally opened by the German Commissioner on the afternoon of May 23d, amidst much enthusiasm, many "Hochs" and appropriate healths to the *Vaterland mein*.

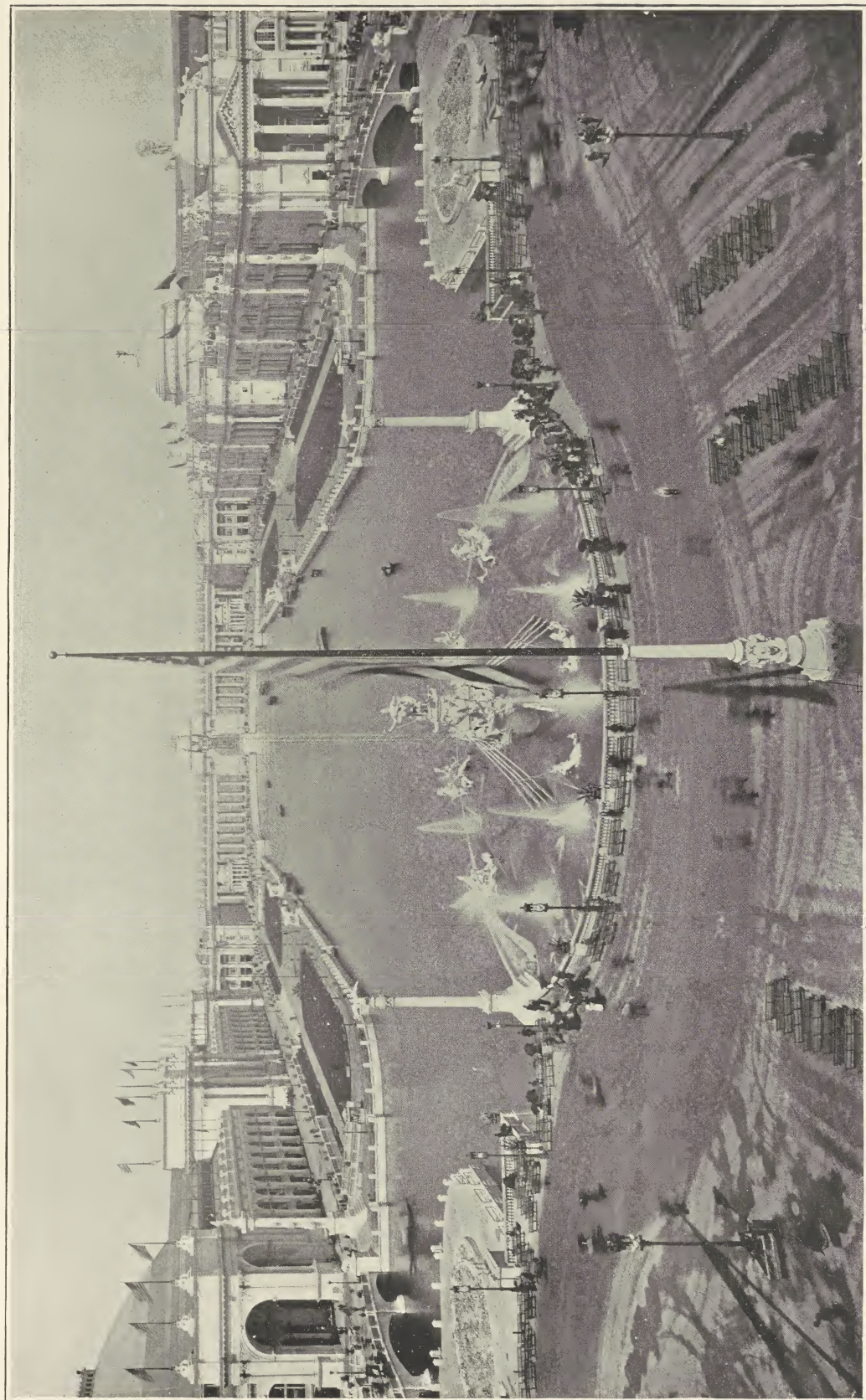
In the Midway Plaisance the German Village furnishes a still more comprehensive epitome. "It is for the purpose of illustrating these peculiarities," says the official description, "that we have erected, in a hospitable foreign country an edifice which, together with its contents, will, we hope, give as faithful a picture as possible of the characteristics of our Fatherland. We tender this representation in a place where Industry and Art celebrate their triumphs, and believe that even beside this wonderful collection of the products of all nations, and among the mighty creations of the inventive genius of modern time, it will excite a friendly interest.

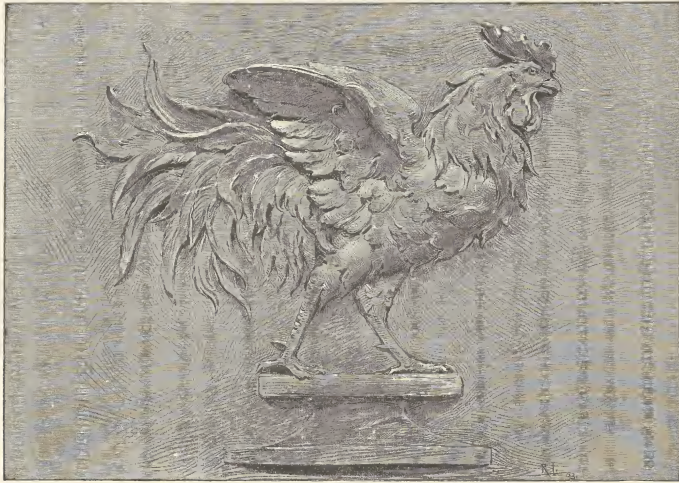
"A Castle of the olden time stands before us, in which younger generations have taken up their abode and built their nests. In true knightly fashion it flanks and protects a dignified Townhall and stately farmhouses. The interiors of Castle and Townhall are rich in valuable treasures of past ages, and in excellent works of German Industry and Art. The gifts of Bacchus and Gambrinus will also not be found wanting, for it is the German custom to value these highly and to regard them as the best panacea for every ill. We hope and wish, therefore, that in the face of this small piece of our dear German Fatherland each one of our countrymen living abroad will be seized with a yearning for the spot where his cradle, or the cradle of his ancestors, stood, and will remember with painfully pleasant sensations his old native land; its towering mountains, its rustling forests, its peaceful valleys, its smiling plains, its powerful streams and its loyal people, so that half-faded pictures may suddenly appear to him in fresh colors;—the peaceful little town at the foot of the steep height covered with the ruins of an old Castle, the brook and the rattling mill again rise up vividly before him, until he almost fancies that he hears once more the mother's beloved voice."

Further, it was hoped that even the foreigners and aliens would be led to feel and recognize "the



EXPOSITION GROUNDS IN SUMMER OF 1891. Drawn by René Lacker.





COCK. Bas-relief by Leopold Bonet, Electricity Building.

charm that lies in the peculiarities of the German races," as here typified; and that the care here shown in the preservation of ancient household utensils, costumes, ornaments, etc., would tend to the encouragement of this practice elsewhere, "for the purpose of descriptive Anthropology," this material being "more calculated than any other to render perceptible the life and instincts of those who were formerly associated with it."

Here is a wide field to cover indeed, and it must be said that the true German intelligence and thoroughness with which it has been carried out gives this exhibit a singular charm and interest. More perhaps than in any other part of the Exposition does the visitor feel here something of the real charm of the country, especially of an old country, which the official cataloguer sets forth. The important and interesting museums of historical costumes, armor, paintings, etc., in the Castle and the Hessian Town-hall have not much to do with it,—indeed, a very large portion of these historical things are frankly modern copies—but the general aspect of the buildings, the picturesque models of farmhouses, the general atmosphere of age and mellowness which gradually penetrates him, perhaps even some of the influences of "the gifts of Bacchus and Gambrinus" which our official guide praises upon almost every page. There are no mountains and very few trees, the "moat" around the castle is a very slight affair, there is even very little grass,—but to compare the model of the Black Forest Cottage, for instance, with that of a scientific American wheat farm in one of the State buildings of the great Northwest is to feel that there are certain advantages possessed by an old country over a brand-new one for which even some superiority in political institutions does not altogether compensate. For any one who has traveled in Germany lately, however, this impression will be somewhat diminished by the remembrance of the many hideous modern architectural "improvements" which are being adopted there, even for the most ancient and picturesque edifices.

In the Manufactures Building the architecture of the German pavilion is said to be founded on that of the renaissance of the sixteenth century, later than that of the *Deutsche Haus*, and the architect is Gabriel Sidel, of Munich. Like that of many of the other important foreign structures in this building, this was constructed at home, taken down and shipped to America. The ground plan suggests three circles touching each other. One room, in blue and gold, reproduces to some extent the reception room of the Imperial Palace in Berlin; another, one of King Ludwig's in Munich; and another, it is said, a presentation room in the royal palace at Dresden. Among the most venerated exhibits is a small, round blue baton, trimmed and tipped with gold, the marshal's staff of Von Moltke. The display of porcelain, tapestries and furniture is very fine, and there is a great group of "Germania" which, at the close of the Exposition, is to be taken down and sent home again to be mounted over the entrance to the new

Reichstag building in Berlin. The Emperor contributes a special exhibit; the total number of contributors, in all departments of the Fair, is over 5000, representing 230 cities and towns. The most famous and important of these—after the Emperor—is, of course, Herr Krupp; he has been assigned a locality on the lake front, south of La Rabida, and makes a most imposing display. The exterior of his building presents something of a warlike appearance, fully borne out by the artillery within. The great gun, known as a forty-two centimetre rifle, has a bore of nineteen and a-half inches and a length of barrel of forty-two feet, two inches. The weight is 270,000 pounds, and the range estimated at twelve miles. It was only with a great outlay of money and of engineering skill that this monster was transported, special “shears” had to be built to lift it from the vessel’s hold, and special car trucks made to carry it. This piece of ordnance, said to be the largest in the world, is to be presented to the city of Chicago by the maker and mounted in a fort to be built on five acres of made ground, off Hyde Park. The gun exhibit here, it is claimed, includes everything in the nature of heavy and light ordnance manufactured at the Krupp works, and the process of manufacture is here shown to some extent. This exhibit was informally opened by a speech from the German Commissioner, Herr Wermuth, on the afternoon of June 5th.

Four days earlier the national exhibit in Machinery Hall was also opened to the public and the great Schichau engine started which furnishes power for all the machinery of this section and for the immense Siemens-Halske electric motor. The dynamo is

covered with a pleasant and deceptive panoramic painting of the hill slopes which produce the Johannisberg, Rüdesheimer and Moselle. The German exhibit of needle-work, in the Woman’s and Manufacturers Buildings, is by far the most extensive of any, and in many respects the best. The greater part of it has been drawn from the districts of Plauen and Eibenstock in Saxony, famous for the artistic needle-work of the women. All of the display in the Woman’s Building is under the charge of a committee of the leading ladies of the Empire, at the head of which is the Princess Friedrich Karl.

Nor is this all. In the Midway Plaisance is a menagerie and “zoological arena” from Berlin, the lions of which lie in their barred cages over the entrance doors and look out pleasantly on the crowds passing by; and a very fine exhibit of the quality of the German army was given by a private of the



twelve and a-half feet in diameter and the largest direct current machine ever made. It furnishes light for the German section, the terminal station, the Wooded Isle, the Choral Hall, and a current for several hundred horse power machines in addition. In the Agricultural Building, the German section was also opened with appropriate ceremonies, the greatest enthusiasm clustering around the reproduction, in solid chocolate, of the Niederwald monument of Germania, eleven feet high and weighing three thousand pounds. At the Paris Exposition there was a reproduction of the Venus of Milo in chocolate, but only about the size of the original. Thus does civilization proceed from one triumph to another. The pavilion built of chocolate by a Cologne firm, “in the renaissance style,” is very much larger and heavier even than the statue. In the south court of the Horticultural Building is the vault containing the exhibit of the German Wine Growers’ Society, the most extensive made by any wine producers, and with two of the side walls

FIGURES FROM "MODERN WOMAN"

DECORATION OF SOUTH TYMPANUM, WOMAN'S BUILDING

PAINTED BY MARY CASSATT

(UNITED STATES)

FACSIMILE-TYPOGRAVURE

The decoration of the large unbroken wall space directly under the roof at the north end of the lofty main gallery of the Woman's Building was given to Mrs. Macmonnies, and that at the south end to Miss Mary Cassatt, of Paris, and both ladies chose, naturally, to celebrate the graces and the influence of their own sex. Both also naturally placed their figures in long pleasant green landscapes, though by so doing Miss Cassatt seems rather to have missed the point of her symbolism, as the occupation in which she has represented her "modern women"—gathering fruit—is scarcely that which best corresponds to the high claims put forth for their share in modern civilization. Mrs. Macmonnies' primitive women were more appropriate in their household and domestic labors. On the left of the central group shown in our reproduction are three young girls carrying homeward the filled baskets, and on the right, three others, somewhat older, still gathering, while a small white dog looks on approvingly.





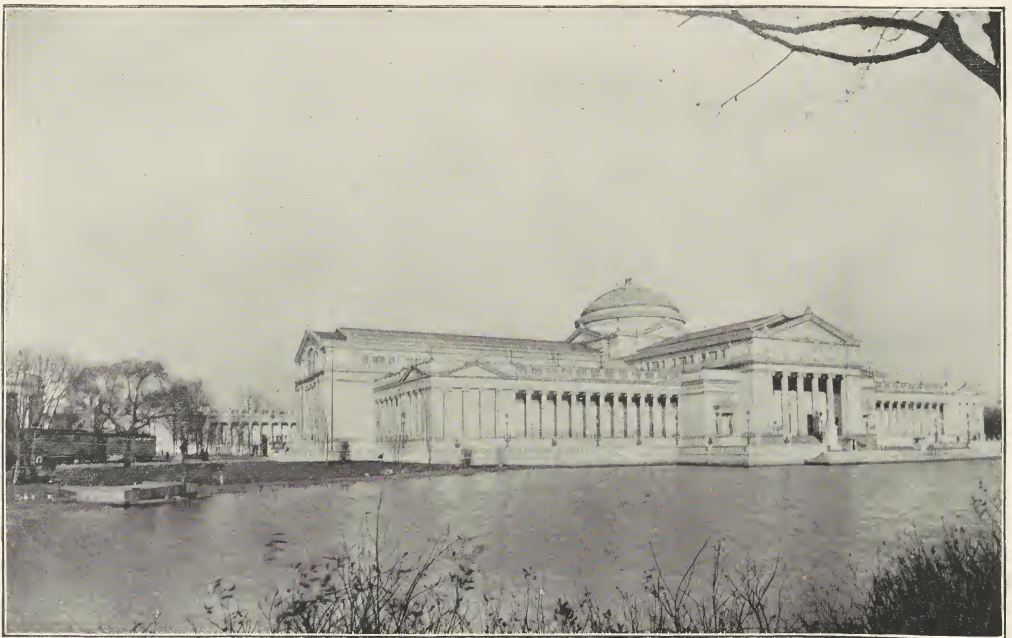
THE WOMAN'S BUILDING.

Cavalry Band who, when grievously wounded by a catastrophe on the grounds, refused assistance at the surgeon's hands till everyone else was attended to, sitting silent and enduring, like one Sir Philip Sydney.

THE official building of France, which stands on the lake front, somewhat to the north of that of Germany and about in the latitude of the Fine Arts palace, is handsome, inviting and worthy, but by no means as eminently national in its characteristics as that of the German Empire. In fact, being late Renaissance, it serves but to repeat an architectural theme, with certain variations, which is already somewhat familiar in these grounds. The late Renaissance is, moreover, said to be not quite pure by the experts, and the building lacks in stateliness. It was fortunate, however, in capturing one of the very few clumps of large trees to be found in Jackson Park, and promptly proceeded to enclose it between the sheltering arms of its two pavilions, connected by an open arcade, like a cloister, that shuts off the great noisy Exposition behind it, and looks out peacefully, over this little shady garden with a fountain and flower-beds, to the great open lake. This restful little plaisance was laid out by the assistant municipal landscape gardener of the city of Paris; and the architects of the building were MM. Motte and Du Buysson, and R. A. Deuelle. Of the two pavilions, the southern and smaller is occupied by the city of Paris, whose exhibit is of an eminently practical nature,—specimens of the work of the pupils of various municipal schools, drawings, embroideries, etc.; Dr. Bertillon's system of identifying criminals by scientific measurements of their bodies; certain diagrams of the Parisian sewerage, or *tout à l'égout*, system, of municipal prisons, hospitals, etc., etc. On the inner wall of the connecting corridor are hung a number of large views in the streets and squares of Paris, skillfully painted in flat, decorative tones by eminent artists. In the northern and larger pavilion are the offices of the French officials at the Exposition and a large Salle d'Honneur containing a number of valuable and interesting relics connected with the times of Lafayette and Washington. The general decoration of this Hall of Honor was copied from that Salon des Ambassadeurs of the château of Versailles in which Louis XVI. received, on the 20th of March, 1778, Silas Deane, Benjamin Franklin and Arthur Lee, the envoys sent by the American Congress to negotiate an alliance with France. The greater part of the west wall is covered with a large Gobelin tapestry, representing, in the fine old seventeenth century manner, from designs by Le Brun and Van der Meulen, the siege of Douai by Louis XIV. in 1667. Near this very important hanging are two other, smaller, Gobelin tapestries, also after Le Brun, and on the northern wall, a larger Gobelin displaying the ancient arms of France and Navarre supported

by two genii. Under the tapestries are suspended the portraits, pictures, drawings and autograph letters of the collection; three handsome cabinets in black wood and marqueterie, surmounted by busts of Washington and Lafayette, contain other relics, and articles of furniture are placed about the room. In one of these, a chair, is a cushion the cover of which was embroidered by Martha Washington at the age of seventy and presented to Lafayette. In the centre of the room, resting upon a Louis XIV. *console* of carved and gilded wood, is a case containing the sword of honor voted to Lafayette by Congress, and carried to him by the grandson of Benjamin Franklin at Havre in 1779, after the hero's return from his first voyage to America,—or, rather, the golden hilt of this sword joined to the blade of one presented him by the National Guard of Paris in October, 1791, when he made his adieu to that force. The original blade of the Congressional sword was destroyed by rust during its enforced burial during the Terror, and after its recovery Lafayette conceived the idea of replacing it with that of the latter weapon which, as it had been forged from the bolts of the Bastille, was equally "eloquent of liberty." Decorations of the Society of the Cincinnati, coins and medals of the period, a gold ring containing in the bezel the hair of George and Martha Washington, the pistols carried by Washington during the Revolution and left to Lafayette by his will, various relics of Franklin, a silver vase presented to Lafayette by the midshipmen of the frigate *Brandywine*, in which he returned to France in 1825, etc., complete these historical records. Most of them are owned by the descendants of Lafayette, who are said to have parted with them for this occasion with very great reluctance, and only at the instance of President Carnot himself.

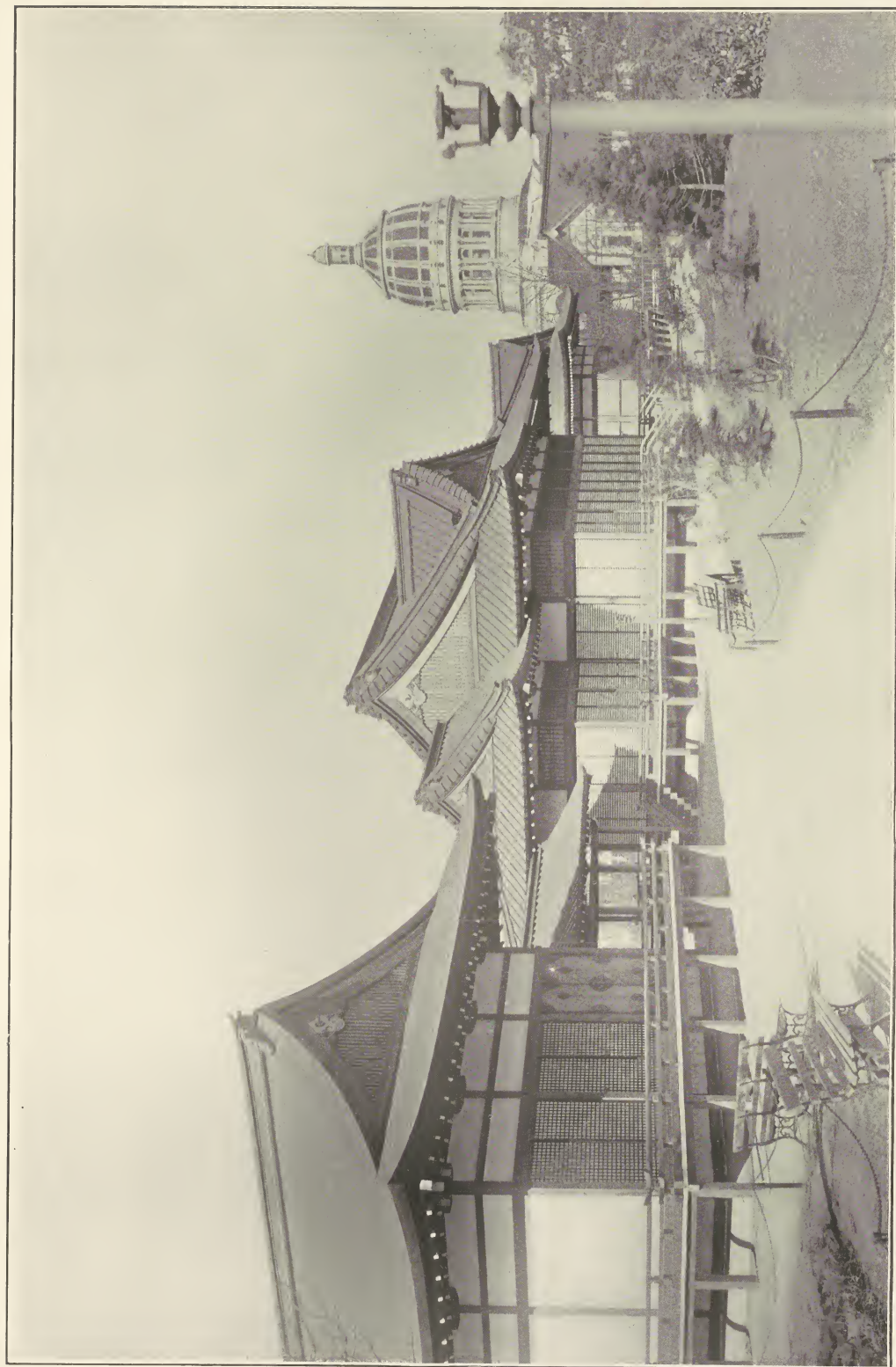
The great white cube of this northern pavilion, when approached from the Fine Arts building, or down the lake front, is handsome and suggestive of distinguished things within, an immense tricolor drifting from its staff over the northern façade or drooping over the great allegorical sculptural group set in a niche and representing the proper conventional qualities of Progress, Enlightenment, etc. Round on the lake front, the upper part of this pavilion is ornamented with a stately painted frieze, in which the arts and sciences walk in handsome procession against a gold ground. After this very important exhibit, and that in the Gallery of Fine Arts, the most distinguished display made by France is probably the collective one of the various Paris publishers and great printing houses, much more complete, artistic



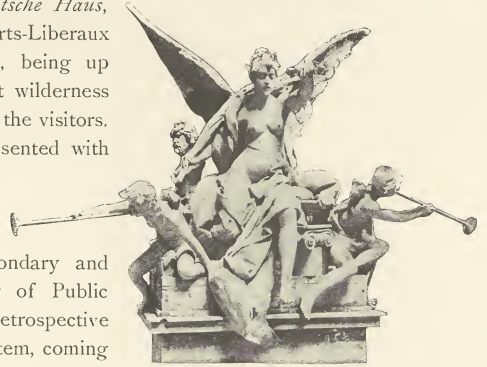
THE ART GALLERY.



VIEW OF SOUTH BASIN SHOWING OBELISK, PALACE OF MECHANIC ARTS, AND ELECTRICITY BUILDING



and interesting than that made by the Germans in their *Deutsche Haus*, and only inferior to that in the second story of the Palais des Arts-Liberaux in Paris in 1889. Here however, as there, this superb library, being up two flights of stairs, and not easily discoverable in the great wilderness of the Manufactures Building, has remained unknown to most of the visitors. In all the important departments of the Fair, France is represented with varying completeness;—in that of education, by a comprehensive exhibit, consisting mainly of statistics, text books and examination papers, giving an excellent idea of the present condition of the three grand divisions, primary, secondary and university, of education in France, prepared by the Minister of Public Instruction. In that of Electricity and Telegraphing, there is a retrospective collection of telegraphic apparatus since the invention of the system, coming down to the very newest improvements; examples of the various submarine telegraph cables from the earliest down to the present time; an exhibition



FINE ARTS. Administration Building.



GENIUS OF DISCOVERY. From Central Arts, side of Columbus Portico.

of electrical instruments and devices used by private firms; the display of the lighthouse administration, and a projector to display the carrying power of some examples of rotating beacon lights. In that of Transportation, a bewildering variety of things from locomotive engines down to stable fixings. In that of Alimentation, the complete machinery, in working order, of a French Bakery, in the neighborhood of the Live Stock Pavilion; a Normandy cider press, in the Midway Plaisance, where that very unsatisfactory beverage may be purchased of native peasant girls in costume; and also, it may be added, a very unworthy, alleged French restaurant in the Manufactures Building. In the Woman's Building, among other triumphs of needle-work, may be found the famous collection of dolls, sent by an enterprising association, *L'Aiguille*, representing the feminine costumes of France from the primitive *Gauloise* down to the present day. The dolls themselves, however, are the ineane waxen ones of commerce and have nothing in common with their historic gowns.

In the Manufactures Building, the French Pavilion or court, already alluded to, is said to have been designed by the government architects; and a general harmony and congruity was attempted by attending to the details and proportions of the various show-cases, the artistic grouping of the exhibits, etc.,—each class of manufactures having its own architect and decorator. The central court is devoted to the products of the great national manufactures of Gobelins, Sèvres and Beauvais—described in the French art section of this publication. The artistic bronzes, naturally, make a very fine show, but one, alas! that is tainted by the meretricious, *café chantant* art that has of late years not scrupled to avail itself of this dignified material. The great houses, Leblanc-Barbedienne, Thiébaud Frères, Susse Frères, are represented, sometimes by very large and important pieces, reproductions of contemporary sculpture, examples of *cire-perdue*, the well-known Doré vase, "La Vigne," etc., etc. In jewelry and enamel work there is a fine display, as also of the porcelains and enamels of Limoges, the enameled terra-cotta of the works of Yvry-Port, near Paris, and a very interesting reproduction, on the scale of one-fourth of the famous "Frieze of the Archers," now in the Louvre but discovered by M. and Mme. Dieulafoy in their excavations at Suza, Persia. Of a more commercial interest are the imitation little salons, furnished, carpeted and decorated as if for immediate use; and the very deceptive counterfeit precious stones and gems.

An important contribution to the international character of the Exposition is that of the French Colonies, of which the exhibits are installed in the Agricultural Building and near the lake front south



Sculpture by D. C. French and E. C. Potter.

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WORLD'S COLUMBIAN EXPOSITION

of it. The former comprises the Algerian pavilion, constructed from the plans of the architect of the Governor-General of that colony, and said to be an exact reproduction of the interior of the Palais d'Hiver in which he dwells. The government building of Tonquin, a reproduction of a part of a Cochin Chinese palace, was originally designed and put together in that newer colony, and was first used at the Paris exhibition of 1889. Since that date it is

said to have had various excursions in the employ of a French syndicate, and was secured for Chicago by the efforts of M. Yvon, the architect who had charge of this colonial exhibit. The building is rectangular in shape

and has its exterior walls adorned with reproductions of antique Chinese inscriptions, some of which, it is averred, repeat those of the times of Confucius. The interior is finished in walnut wood, picturesquely carved. The Pavilion de la Tunisie is a larger building, very Moorish-looking with its four domes, its horizontally striped walls and its horseshoe-arched entrances. In the interior, the large central hall has been furnished by the Bey of Tunis, in imitation of a similar apartment in his own palace. Specimens of all the various products, natural and artificial, of the various French colonies, in Indo-China, Asia, America, and Oceanica, may be found distributed through these buildings and their appurtenances.

Just south of the official German building, and in strong contrast with it, stands the severe, Gothic edifice of Spain, one of the last to be finished, and one of the most characteristic of the national architecture. This is a reproduction, on a scale of three-fourths, of the Casa Lonja, or Silk Exchange, of Valencia, the commencement of which antedates the sailing of Columbus in 1492. At the southeast corner a rectangular tower with an apparently incomplected top rises somewhat higher than the rest of the building, the skyline of the latter terminating in curiously finished Spanish battlements. On the plain masonry of the exterior walls the delicate tracery of the doors and windows terminates above in square panels and a sort of cornice line. In the interior is a lofty, nearly empty hall, sustained by eight great twisted columns, two and a half feet in diameter. A circular staircase gives access to the top of the tower, in which it was the custom to confine defaulting and bankrupt merchants. This building, erected by an architect residing in New York city, Rafael Gaustavino, is occupied by the offices of the Spanish commissioners and is used for the reception of visitors and for the display of certain large paintings and maps, relics of Columbus and Cortez, a sword of Queen Isabella, some pieces of ancient Spanish artillery, etc., etc.

In the Manufactures Building the Spanish section attracts attention at once by a wilderness of small columns supporting an apparently interminable number of low Moorish arches decorated with innumerable stripes of white and terra-cotta. This is the result of an attempt to adopt to these alien surroundings the first tier of the famous arches of the great cathedral of Cordova, built as a mosque by Abderrahman I. Of the original twelve hundred columns less than seven hundred now remain, it is said, and as many of them as could be adopted to this limited space were reduced in their proportions and put here by the architect of the Spanish commission and special commissioner, Don Juaoquin Pavia. Unfortunately they are somewhat unduly crowded, both from above and from all sides by their neighbors, and their due effect is thus in a large measure lost. There is also something of a deficiency of light under these arcades to view the Iberian exhibits, which are sufficiently numerous and varied. There is a very large display of woollen goods, wonderfully graded in color, by the Corporation of Manufacturers of Sabadell and the Industrial Institute of Tarrasa, the latter adding shawls; there are Spanish laces, mantillas, etc., and a rich and curious display of steel objects ornamented with gold after the process invented by a clever artist of Madrid, Donna Felipa Guisasaola, some years ago. The design is sketched and etched

SUNSET

FROM ROOF OF MANUFACTURES BUILDING

PAINTED BY ANDRÉ CASTAIGNE FOR "ART AND ARCHITECTURE"

FACSIMILE-TYPOGRAVURE

M. André Castaigne—whose knowledge of the Exposition grounds, at all hours and in all seasons, is probably greater than that of any other artist who has devoted himself to illustrating them, and who, moreover, has brought to this task an almost unexampled talent—has here shown us a novel bird's-eye view, looking westward, at the golden hour of sunset. Before us are a few of the long rows of pavilions that line the interminable roof of the great Manufactures Building; beyond are seen the pleasant paths and capes of the Wounded Isle, the dome and the long south wing of the Horticultural Palace; the untidy edges of the Chicago suburbs now veiled in haze and distance, and beyond, on the horizon, the great oval of the Ferris Wheel. Overhead, two intrepid voyagers commit themselves to the hazards of the pathless air, content to wave adieu to the heedless saunterers below, ere they disappear from sight in the sunset sky.



A. Castagnon.

on the steel surface and the gold, of all colors, hammered into these lines ; among the exhibits are two vases, about four feet high, one of Pompeian and the other of Renaissance design, the former representing three years' labor in the ornamentation and the latter, seven ; one valued at \$20,000 and the other at \$40,000. The latter vase represents the skill of Donna Guisasola herself. Some of this work is so fine as to be almost invisible, and it is applied to very minute objects. Among the Spanish exhibits is a model of the famous bridge over the Guadalquiver at Cordova, the foundations of the sixteen arches of which were laid before Christ.

Much the most famous and wonderful of the exhibits, however, are the Convent of La Rabida and the caravels. The former, as is well known, is a nearly exact reproduction of that Monastery of Saint Maria de la Rabida, or Saint Mary of the Frontier,—though the derivation of the word is not certain—in which Columbus found shelter and encouragement at the hands of the prior, Juan Perez de Marchena, when his fortunes were at their lowest ebb. It was early decided by the Board of Directors of the Exposition that no more suitable building could be erected to contain the very large and valuable collection of historical relics pertaining to the time of Columbus than a *facsimile* reproduction of this ancient monastery which was so intimately and picturesquely connected with his great voyage. Situated in the most inaccessible locality of the Exposition grounds, on a little promontory on the lake front,



THE LAGOON, FROM THE WOMAN'S BUILDING.

south of the Manufactures Building, this curious little specimen of Moorish architecture nevertheless enjoys the distinction of being the only one of the buildings in Jackson Park that is *always* crowded. Mr. William E. Curtis, who presented the project of its construction to Congress in 1890 and who was largely instrumental in bringing together the collection within its walls, says of the latter :

"This building contains all the existing records of Columbus, including the original of the contract with the sovereigns of Spain, under which the voyage was made, the commission they gave him as 'Admiral of the Ocean Seas,' his correspondence with them, and many other priceless historical papers



LAKE FRONT, AND ADMINISTRATION BUILDING OF FRANCE.

relating to the discovery and early settlement of America, which are loaned for exhibition by the Government of Spain and the descendants of Columbus. There are also original copies of the first publications concerning the New World, and a large number of equally interesting books, maps and manuscripts borrowed from the archives of the Vatican, the national libraries of England, France and Spain, and private collectors in Europe and America. One of the anchors and a cannon used by Columbus on his flag-ship, the *Santa Maria*, were secured, and all the ruins that remain of Isabella, the first town established in the New World, were brought from the island of Santo Domingo by a United States man-of-war. There is also the original of the first church-bell that ever rang in America, which was presented to the people of Isabella by King Ferdinand, and many other interesting relics.

"To these has been added a collection that includes the original, or a copy, of every portrait of Columbus that was ever painted or engraved—eighty in number—and a model or a photograph of every monument or statue that was ever erected to his memory."

The three small vessels which are exact reproductions of the original fleet of Columbus, as nearly as modern researches have been able to determine, are the joint contributions of Spain and the United States to the Exposition. They were built in Spain upon plans prepared by a commission of naval architects and archaeologists appointed by the government of that country. This commission, according to Mr Curtis, "spent six months in study and investigation in order to make their models as exact as possible." The flag-ship, *Santa Maria*, was built by the Spanish Government in the navy-yard at Cadiz, and the two smaller vessels, the *Nina* and *Pinta*, at Barcelona, under an appropriation made by Congress for the purpose, and under the supervision of Lieutenant W. McCarty Little, U. S. N. The two latter were towed to Cadiz and Huelva by the United States gun-boat *Bennington*, and all three of the caravels took part in the Columbus festivals at the latter place, celebrating the four hundredth anniversary of the departure of the original fleet, October 10-14, 1892. The *Nina* and *Pinta* were regularly commissioned as vessels of the United States Navy, and two commissioned line officers with ten men were assigned to each from the crews of the United States cruiser *Newark* and the gun-boat *Bennington*. While lying at Cadiz their sailing qualities were tried, and after some necessary alterations were made in their steering arrangements, they were fitted out for their voyage across the

GENERAL VIEW FROM THE NORTH



Great Britain	Spain	Germany	Casino	Liberal Arts	Government	Administration	Electricity	Mines	Transportation	Art Gallery	Illinois	Pennsylvania	California
Iowa	France	France	Maine	Vermont	Massachusetts	Fisheries	Brazil	Virginia	New York	Delaware	Maryland	Idaho	Michigan
			New Hampshire	Connecticut	New Jersey	Rhode Island							Territorial



THE ADMINISTRATION BUILDING OF CANADA.

Castile and Leon under which Columbus sailed. From New York they were transported to Chicago by way of the St. Lawrence and the great lakes, and have since been formally conveyed by the Spanish government to that of the United States.

The *Pinta* has a displacement of about 110 tons and the *Nina*, of about 100, modern measurement. The two cost about \$15,000 as they left the contractor's hands. The dimensions of the *Santa Maria* are given as follows: Length at water-line, 71 feet, 3 inches; beam, 25 feet, 8 inches; depth of hold, 12 feet, 5 inches; displacement, 233 metric tons. Her crew, when she arrived at Chicago, consisted of 52 men, all told. The following description of her may be found worthy of preservation: "On the poop and extending across the deck of the *Santa Maria* is a cabin which is a copy of that occupied by Columbus. It contains a table, chair, bed and wardrobe, of the style of the fifteenth century. There is also a royal pennant which is an exact copy of the one taken by Columbus to the discovery, and by John of Austria at the battle of Lepanto, as well as by other great Spanish leaders, as the symbol of command. On the table are placed an astrolabe and a forestaff, instruments used to measure the altitude of the stars; while around the sides of the cabin are the arms of the officers. The *Santa Maria* is armed with four small carronades on the upper deck and four breech-loading guns on the gunwale. She has a bowsprit and three masts, and is rigged with square and triangular sails. Elevated at the stern of the vessel is the large iron lantern, the ancient insignia of an admiral, and a custom handed down to us, as in the mizzen-top or on the after mast of the flag-ship there is always a light beaming from sunset to daylight. In the open space under the poop deck are all sorts of specimens of the arms used by the fighting men of Columbus' day, among the most curious of which are the large guns called 'lombardia,' which are lashed with ropes to their stout wooden blocks of carriages, while near by, in a netted bag, hang stone balls, which were the projectiles of the day. In the little cannon, called 'falconets,' which are mounted on the rail, one finds the ancestors of our great guns, in the shape of a breech-loading cannon. A small, flat, curved pin holds in place a little iron pot-looking receptacle, which, upon the withdrawal of the pin, is readily removed. In this is placed the powder charge and then the diminutive stone ball. The priming and firing are done at a touch-hole in the upper rear portion of the powder-holder. The falconets are arranged so that they can be moved about laterally and vertically. The odd-looking blocks for the tackles which are used for raising the heavy yards are also curiously made things, while the compass is one of the most interesting of curiosities. The old windlass for raising the heavy-looking anchors and the means for securing the cable at once attract attention. The banners on the ships are as follows: Aft, pennant of Castile; mizzen truck, arms of Aragon and Castile united, beginning of the arms of Spain; main truck, standard of Castile; fore truck, banner of the expedition, granted by their Catholic Majesties. The shields over the rail are, the arms of Castile (castles and lions); Aragon (gold with red bars); Sicily (the bars of Aragon and eagles)."



THE ADMINISTRATION BUILDING OF AUSTRALASIA.

Atlantic. On February 18, 1893, the entire fleet set sail from Cadiz, the *Santa Maria* under command of Captain Concas of the Spanish Navy and convoyed by a Spanish man-of-war, the *Nina* in tow of the *Newark* and the *Pinta* of the *Bennington*. The passage was made safely, but not without some discomfort to the crews of the caravels, the course taken being somewhat more southerly than that originally adopted by Columbus, and Havana was reached on the morning of the 21st of March. Under the original programme, the two smaller caravels were here turned over to the Spanish authorities, to be manned and used by them during the naval reviews at Norfolk and New York, and to fly the flag of



ART GALLERY, NORTH ENTRANCE.

Italy, which shares with Spain the honor of Columbus, if not of his great discovery, has no official building, in common with Russia, China, Holland and Austria, but she makes a fine display in the Manufactures Building and an important one in the Fine Arts galleries. Among the historic relics and documents are several of great value loaned by the Vatican, this being the first International Exposition to which the pontifical library and museum have contributed. One of these manuscripts is a paper dated 1448, in which reference is made to that "Northern Land" which, half a century later, proved to be the American continent. Another is a bull of Alexander VI., dated at Rome, 3d of May, 1493, granting to King Don Ferdinand and to Queen Donna Isabel, in regard to the West Indies discovered and to be discovered, the same privileges which had been granted the King of Portugal in respect to the western coast of Africa. In the department of fine arts, the most valuable and important contributions are the reproductions of antique bronzes; in the Fine Arts palace two galleries are devoted to those from the Naples Museum, most of them from Pompeii and Herculaneum. This entire collection has been purchased for the St. Louis Museum of Fine Arts. In the Manufactures Building are some fine reproductions of statues in the Vatican galleries, by Nelli of Rome,—the two gladiators, for example, "Damusseno" and "Creucante," facing each other before the principal entrance to the Italian section. Among the modern work—which too frequently displays the same frivolous tendencies that belittle the marble statuary—are some curious examples of technical workmanship, as in a statue of a chained negro slave, "Syra," executed in bronze and yellow marble, and in examples of silvered bronze by Pandiani of Milan. The wood carving, also, is frequently of a most intricate and skillful workmanship, and this same dexterity with the chisel and the graver, at present one of the most prominent characteristics in the national art, is carried into works in marble, in cameo, in silver, in furniture and house furnishing. There is an interesting display of leathern goods, of decorated pottery, of mosaic work, of Roman, Etruscan and Egyptian gold jewelry, and of reproductions of household articles found at Pompeii. Some of the latter are the originals, from the well-known Castelani collection in Rome. In the Liberal Arts section on the interior floor in the northwest gallery the musical academies of Naples, Rome and Florence are represented and there is an exhibition of books, photographs, etc.,—among the former being an example of a limited edition of Dante issued by a Milan publisher, Ulrico Hoepli, in 1878, each volume being about two inches long and an inch and a half wide. Nevertheless, the type is readable, and the edition having been long ago exhausted the price of a copy has risen from sixteen dollars to a hundred and fifty. In the Woman's Building, great enthusiasm is constantly maintained around Queen Marguerite's collection of laces, antique and modern, held to be almost priceless in value because of the alleged discovery of the lost art of manufacturing them from the ancient patterns and of rendering their texture practically indestructible.

Of the little kingdom of Portugal the principal, or the most characteristic exhibit, is that of the wines judiciously opened with appropriate ceremonies in the Viticultural section of the Horticultural Building in the latter part of June. A hundred and thirty exhibitors, selected by the Oporto Chamber of Commerce, contributed no less than three hundred varieties, ranging in age from 1812 down to 1854. This nation is also represented in the Manufactures Building and in that of the women.

Northern Europe contributes only two national buildings, those of Sweden and Norway, to the architectural features of the Fair, if we except the Russian pavilion in the Palace of the Liberal Arts, but is otherwise abundantly in evidence. The Danish display was provided under the auspices of the Copenhagen Industrial Union, the committee of artists who



BRIDGE OF THE WATER-GATE.

Key to Midway Plaisance.

- 1 Depot
- 2 Nursery Exhibit
- 3 Indian Village
- 4 American Indian Village
- 5 Dahomey Village 125-125
- 6 Captive Bullion 125-125
- 7 Australian Village 125-125
- 8 Chinese Village & Theatre 150-225
- 9 Chinese Tea House 150-100
- 10 Chinese Exhibits 150-150
- 11 Panorama Volcano Pitaleau 135-225
- 12 Ice Railway 60-400
- 13 French Cider Press
- 14 National Hungarian Orpheum
- 15 Paris Wheel
- 16 Algeria & Tunis 165-280
- 17 Fire & Guard Station
- 18 Street in Cairo 213-331
- 19 Moorish Palace
- 20 Turkish Village 150-450
- 21 German Village 213-180
- 22 Panorama of Bernese Alps
- 23 Natatorium
- 24 Dutch Settlement
- 25 Japanese Bazar
- 26 Hugenack Animal Show
- 27 R.R. Station
- 28 Venice Murano Co
- 29 Lobby Glass Co
- 30 Bohemian Glass Co
- 31 Persian Concession.
- 32 Adams Express Office
- 33 Exhibit of Irish Industries.
- 34 Model of St. Peters
- 35 Lecture Hall, Science of
- 36 Animal Locomotion
- 37 French Café
- 38 Indian Bazaar
- 39 Vienna Café
- 40 Workingmens Home
- 41 Irish Village
- 42 Lapland Village
- 43 Diamond March Co.

Key to State Sites and Buildings.

- 1 Arkansas
- 2 California
- 3 Colorado
- 4 Connecticut
- 5 Delaware
- 6 Florida
- 7 Georgia
- 8 Louisiana
- 9 Idaho
- 10 Indiana
- 11 Iowa
- 12 Kansas
- 13 Kentucky
- 14 Maine
- 15 Massachusetts
- 16 Maryland
- 17 Michigan
- 18 Minnesota
- 19 Missouri
- 20 Nebraska
- 21 Montana
- 22 New Hampshire
- 23 New Jersey
- 24 New York
- 25 North Dakota
- 26 Ohio
- 27 Pennsylvania
- 28 Rhode Island
- 29 South Dakota
- 30 Texas
- 31 Utah
- 32 Vermont
- 33 Virgin Islands
- 34 Washington
- 35 West Virginia
- 36 Wisconsin
- 37 Virginia

Foreign Sites & Buildings.

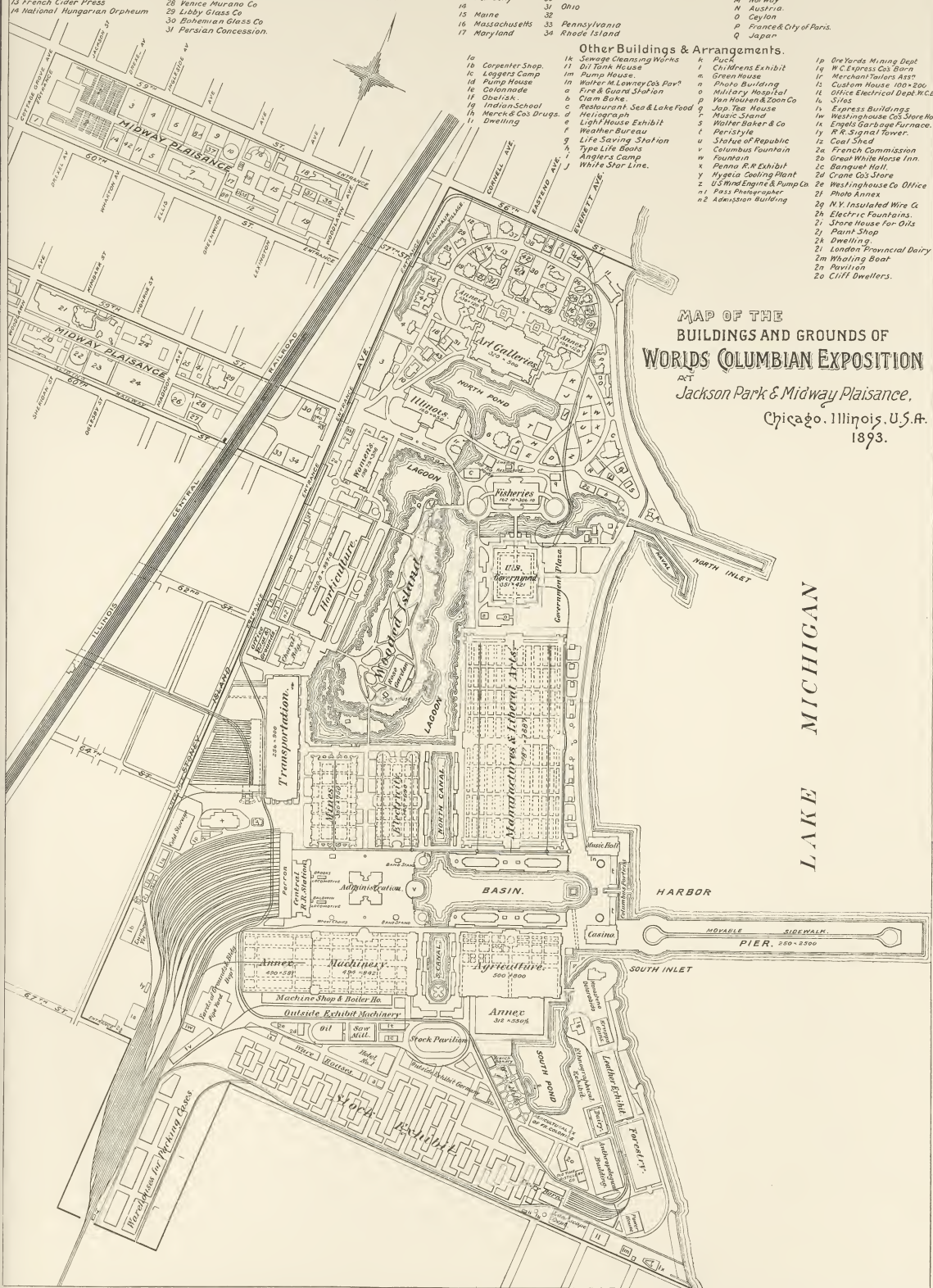
- A Great Britain
- B Spain
- C Germany
- D Sweden
- E Venezuela
- F Turkey
- G Brazil
- H Nicaragua
- I Costa Rica
- J Japan
- K New South Wales
- L Norway
- M Austria
- N Caylon
- P France & City of Paris.
- Q Japan

Other Buildings & Arrangements.

- 1a Carpenter Shop
- 1b Loggers Camp
- 1c Pump House
- 1d Fire & Guard Station
- 1e Canteen
- 1f Obelisk
- 1g Indian School
- 1h Merc & Gas Drugs
- 1i Dwelling
- 1k Sewage Cleansing Works
- 1l Dill Tank House
- 1m Pump House
- 1n Walker M. Lowmyer's Pav.
- 1o Photo Building
- 1p Military Hospital
- 1q Van Houten & Son Co
- 1r Jap. Tea House
- 1s Music Stand
- 1t Walker Baker & Co
- 1u Peristyle
- 1v Statue of Republic
- 1w Columbus Fountain
- 1x Fountain
- 1y Penna. R.R. Exhibit
- 1z Mycena Cooling Plant
- 1aa U.S. Wind Engine & Pump Co
- 1ab Pass Passenger
- 1ac Admission Building
- 1ad One Yards Mining Dept
- 1ae P.C. Express Co's Bldg
- 1af Merchant Tailors Bldg
- 1ag Custom House 100-200
- 1ah Office Electrical Dept. M.C.E.
- 1ai Sites
- 1aj Express Buildings
- 1ak Westinghouse Co's Store Ho
- 1al Engels Garbage Furnace.
- 1am R.R. Signal Tower.
- 1an Coal Shed
- 1ao French Commission
- 1ap Great White Horse Inn.
- 1aq Banquet Hall
- 1ar Crane Co's Store
- 1as Westinghouse Co. Office
- 1at Photo Annex
- 1au N.Y. Insulated Wire Co
- 1av Electric Fountains.
- 1aw Store House for Oils
- 1ax Rain Shop
- 1ay Dwelling
- 1az London Provincial Dairy
- 1ba Whaling Boat
- 1bb Pavilion
- 1bc Cliff Dwellers.

MAP OF THE BUILDINGS AND GROUNDS OF WORLDS COLUMBIAN EXPOSITION

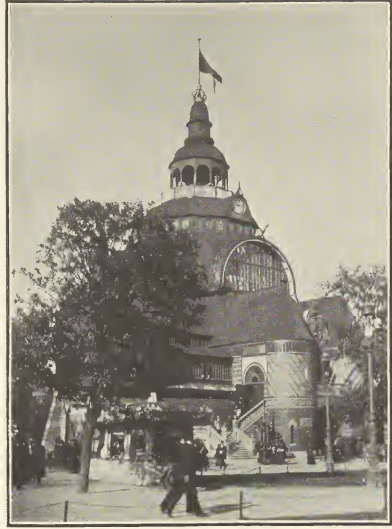
AT Jackson Park & Midway Plaisance, Chicago, Illinois, U.S.A. 1893.



looked after the department of fine arts working in conjunction with this body. The series of foreign fête days which so enlivened the month of June was inaugurated by a brave display by this stout little kingdom, some thirty-five hundred men and women in national costumes and uniforms marching in procession through the grounds to listen to appropriate speeches and singing societies. Among the exhibits in the Manufactures Building the greatest interest centres around the two devoted to the memory of those illustrious Danes, Thorvaldsen and Hans Christian Andersen,—the museum for his works, presented by one to the city of Copenhagen, being reproduced in miniature, with miniature casts of all the works of sculpture contained therein, and the living room of the other—its furnishing, its books, and the poet's hat, spectacles, cigarettes, etc.,—reproduced in facsimile. There is also a fine display of pottery and porcelain, some of the handsomest pieces from the royal Copenhagen porcelain manufactory; jewelry; a model in gold and silver of Rosenberg Castle, the summer residence of King Christian IX.; an equestrian statuette of this monarch in the same metals, etc., etc. This pavilion in the Manufactures Building is a pleasant, sort of Renaissance, enclosure furnished with three little towers.

The curious hexagonal, hipped-roofed steeple of the Swedish Building, topped with its great gilded crown and the national ensign, is one of the striking features of the crowded little international village in which it stands. The architect, Mr. Gustaf Wickman, of Stockholm, is said to have taken for his models various details of the national architecture of the sixteenth and seventeenth centuries, and to have put them together so as to make the most of his limited, triangular site. The great expanse of stained but unpainted shingling that covers these many-angled roofs and walls gives the building a strange, foreign, northern air. The lower portion of the front wall, however, is a handsome, many-colored structure of modern tiling, brick and terra-cotta work. The edifice was constructed in Sweden, temporarily put together, taken apart again and shipped to Jackson Park. In the interior is a bewildering variety of demonstrations of the national industries, including two of the most valuable and famous—the unequaled iron ore and its products and the unrivaled *sakerhetstanddickor*, safety matches. In his neat little speech at the opening of this building—in which are concentrated all the national exhibits excepting the works of art—the commissioner apologized for the lack of an appropriate national day to celebrate, Sweden never having been discovered since human history began, and having no independence day because always free. The architectural and other features of the Norwegian and Russian manifestations here will be noticed briefly with the fine arts of these two nations.

Among the Asiatic nations, the greatest interest centres upon the important Japanese display, made in so many departments. This island empire was one of the first of the foreign powers to prepare, a sum equivalent to \$630,785 was appropriated, the merchants seconded the efforts of the government, and the Ho-O-Den, the sacred palace on the northern end of the Wooded Isle, was officially dedicated as early as March 31st. The construction of this picturesque edifice by the native workmen was one of the sights of the early days of the Fair; the severe weather did not seem to congeal the neat, leisurely energies of the cabinet makers and carpenters who occupied themselves in putting it together, and their neat dark-blue winter garments—ornamented with

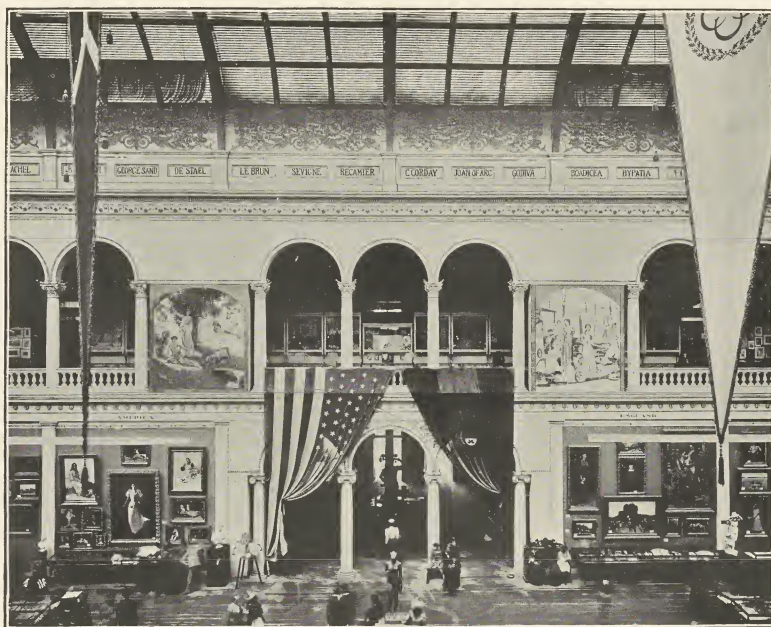


PAVILION OF THE ADMINISTRATION OF SWEDEN.



RUINS FROM UXMAL, YUCATAN.

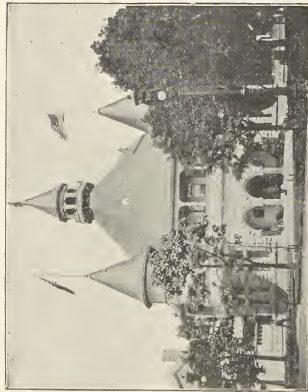
queer geometrical designs, such as a bull's-eye on the wearer's back as though he were intended for a target—had a sort of acrobatic air about them. All the materials, even to the nails, came from Japan; the wood-saws cut *towards* the user, instead of from him, and it was early found necessary to place additional guards about the building to prevent the too-liberal carrying away of materials by curiosity seekers. Three different epochs of the national architecture are exemplified in these buildings; the earliest of these, the Ho-o-do, dates back to A.D. 1052, and is said to represent in its shape the Hoo, the Japanese phenix, a very fabulous bird, indestructible by fire,—which is much more than can be said of its representative. The resemblance is not perceptible to any but Japanese eyes. The second, representing the art of A. D. 1397, is a reproduction in miniature of a monastery of the Zen sect, situated at Kioto, and its name, Kin-Kakuji, signifying the golden pavilion; the third dates back only to the period of our own Revolution, and all are rich, within and without, in color, carving and decoration, lacquer work, metal work, inlaying, painting and chiseling. All the artists employed were picked men from the school of the fine arts at Tokio, under the supervision of the director, K. Okakura. These



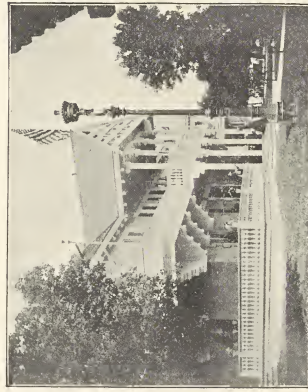
WOMEN'S BUILDING: INTERIOR.

buildings are to remain the property of the city of Chicago, the Japanese government undertaking to maintain a museum in them the contents of which shall be changed from year to year.

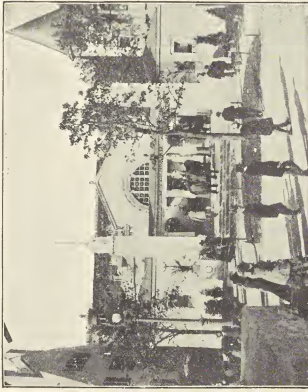
The national art and industries are set forth in bewildering richness and variety in most of the great departments of the Fair. In those of Fine Arts, porcelains, silk and teas, especial efforts were made. Twenty tons of raw silks were said by the imperial commissioner to be imported; the little tea-house, back of the Fisheries Building, constructed of native woods and bamboo, is directed by a dignified, silk-robed official and adorned by the graceful services of Miss Morimoto, one of the very prettiest girls in Japan. This little edifice was put up in Tokio and then taken down and brought to its present site to be put together again. The national pavilion on Columbia Avenue in the Manufactures Building is also curious and costly in construction, the material employed being native hard woods, skillfully carved by hand and adorned with metal ornaments, nail heads, a figure of the sacred phenix, etc. The Japanese village on the Midway Plaisance, though not officially endorsed by the commissioners, offers many interesting features.



MAINE



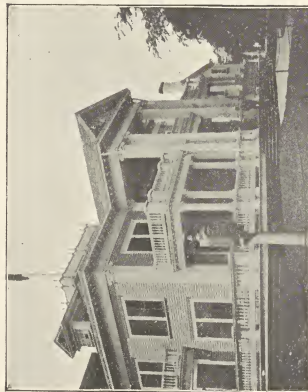
NEW HAMPSHIRE



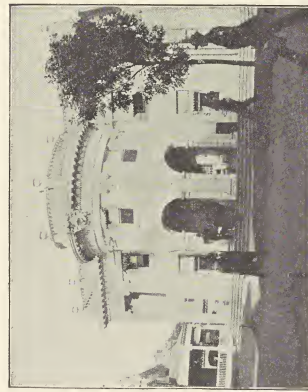
VERMONT



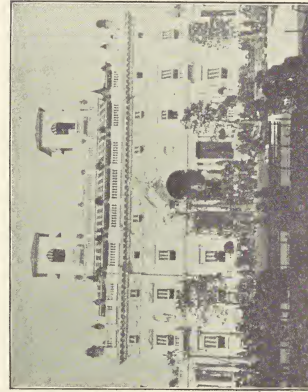
MASSACHUSETTS



CONNECTICUT



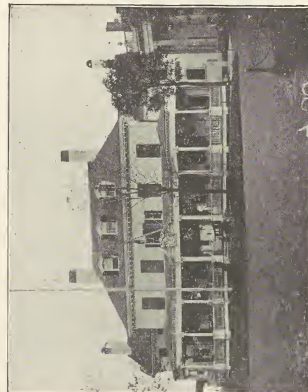
RHODE ISLAND



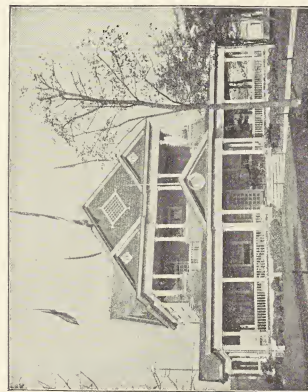
NEW YORK



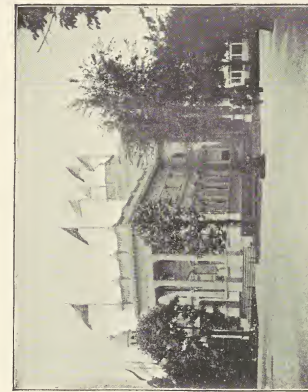
PENNSYLVANIA



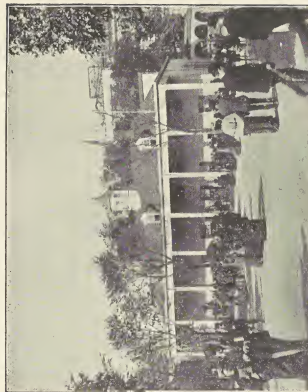
NEW JERSEY



DELAWARE



MARYLAND



VIRGINIA

Art and Architecture.

STATE BUILDINGS, GROUP I.



COURT OF HONOR AND SOUTH BASIN FROM TOP OF MANUFACTURES AND LIBERAL ARTS BUILDING.

Much was hoped by the Exposition authorities in the way of a worthy exhibit from China, but unfortunate international legislation intervened to prevent that government from taking any official part in the Fair. The Chinese village in the Midway Plaisance is the enterprise of a syndicate of Celestial merchants, and the buildings were designed by a Chicago architect. They include a theatre, restaurant, Joss house from which the Joss has departed, and bazaar; some of the tea offered for sale is priced at a hundred dollars per pound, only a few leaves being required to make a pot of the beverage. In the pavilion in the Manufactures Building are exhibited the well-known industrial and artistic productions of the empire, porcelains, ivory carvings, embroideries, textile fabrics, etc.; and in the Transportation Building a number of models of Chinese boats and other modes of conveyance.

The representation from Corea, on the contrary, is unexpectedly full and interesting and was prepared and forwarded under the direct supervision of the king himself. That despotic monarch, it seems, who is known as Chula-Long-Kom, has been in the habit of holding biennial fêtes at his town of Seoul, and when he heard of the Chicago Fair was filled with the worthy desire of extending his enterprises. Hence this curious exhibit of the industries of these little-known people, which includes a large number of agricultural products, cotton, silk, grass and hemp fabrics, tanned skins, paper, clothes, furniture, etc. The display of food products is very large and among them are rice, dried mushrooms and persimmons, salad oil, bamboo roots, the native sochu wine, and smoked and perfumed ham similar to that prepared by the Chinese, from the wild hog. The main interest attaching to the fabrics, which are generally of a poor quality, is in the curious mixture of cotton, hemp, silk and grass all woven together in the same piece. There is also a full set of culinary utensils and table furniture, including one of the king's own brass dinner sets; a complete smoker's paraphernalia; numerous court costumes, ancient armor, weapons, horse trappings, musical instruments, and a full display of native jewelry and a valuable collection of old pottery which the monarch proposes to present to some American museum.

Another of these far-away potentates who were moved to assert the standing of their own realms in the great family of nations was the Sultan of Johore, of the Malay peninsula, whose bust, formally unveiled by his premier, Dato Sri Amar d'Raja, an Oxford graduate, presided over a fine array of tropical products, natural and artificial, from elephant tusks and rhinoceros horns to cases of exquisite needle-work. These were all crowded into three leaf-covered, cane-walled pagodas in Agriculture Building, the space allotted being only about one-tenth that required for a full display, when this exhibit was opened, about the middle of June. A still more imposing ceremony marked the formal dedication of the site of the Turkish pavilion and the raising of the Sultan's flag in November, 1892; this taking

place in the presence of all of his subjects connected with the Exposition and of a number who had come from Turkey especially for this occasion. A snow-white lamb, perfect and without blemish, the pick of a flock of five thousand, was led to the sacrifice, its eyes bandaged with a silken scarf, and as its innocent blood gushed forth under the stroke of the scimitar, the prelate sprinkled with the red drops the foundation of the Sultan's building and the Stars and Stripes fluttered down in salutation as the red flag of the Ottoman Empire, with its white crescent and lone star, rose to the top of the staff. Then all the assemblage rose from their knees, and shouted, "Vive le Sultan! Vive le Président!" and the two high priests called aloud in Turkish, "God give long life to the Sultan and to the President of the United States," which was repeated three times by all the faithful present.

The building thus dedicated and consecrated is said to be a reproduction of a public fountain in Constantinople, built some two hundred years ago by Selim the Great. It is a handsome rectangular pavilion, topped with a low, sloping, broad-eaved roof, adorned with five little domed towers, one in the centre and one at each corner. The entrance is through a handsome arched portal on one of the sides, and in the other three are set marble basins in which the water falls. The walls are embellished with alternate panels of inlaid wood and mother-of-pearl work, intricate carvings and texts from the

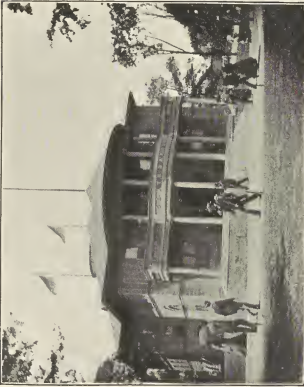


LOOKING NORTHEAST FROM TOP OF CUPOLA, U. S. GOVERNMENT BUILDING.

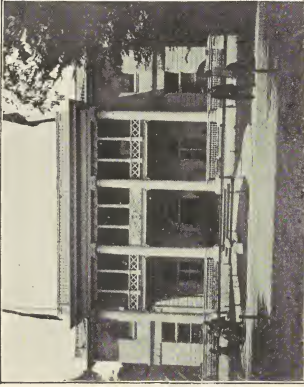
Koran; and the interior is rich with mosaic floors, hangings, rugs and divans, and many objects of value and curiosity from the Stamboul museum and elsewhere. The Turkish village in the Midway Plaisance is said to be peopled by about two hundred men, women and children, and to be an imitation of one of the old streets of Constantinople. There are houses, mosques, kiosks and bazaars; all the manual trades of Turkey are shown by fifty workmen in thirteen houses; the muezzin calls the worshippers to prayer from the heights of the minaret, and behind the mosque is a room containing a tent once the property of the Shah of Persia and a solid silver bedstead weighing two tons. The theatre is finished in the interior after the manner of the handsome residences of Damascus; and the troupe is composed of sixty-five European and Syrian performers, in addition to a number of gipsies and Bedouins. The languages employed are Turkish and Arabic, and the performances include tragedy and comedy, dances, funerals, weddings, engagements and battles. In addition to all these varied displays, the "Dreams of Beauty," the exhibit of the embroideries of the Turkish Compassionate Fund, shown in a conspicuous place in the Woman's Building, are declared by some of the lady experts to seem to reach the highest grade of artistic needle-work.



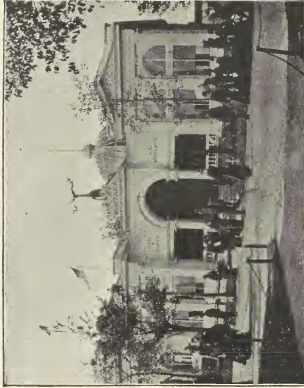
WASHINGTON



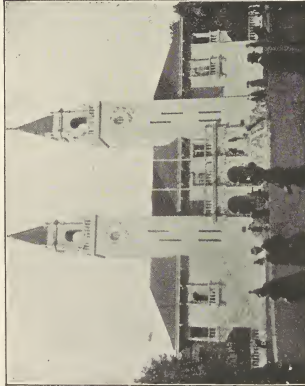
SOUTH DAKOTA



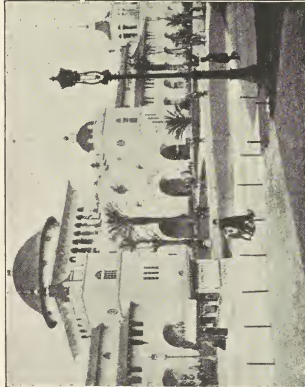
NORTH DAKOTA



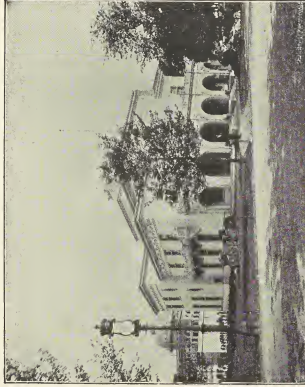
MONTANA



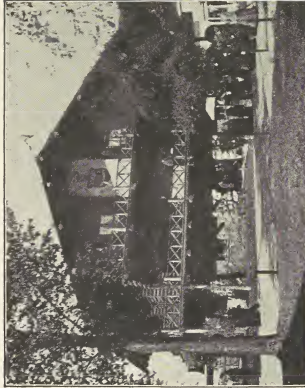
COLORADO



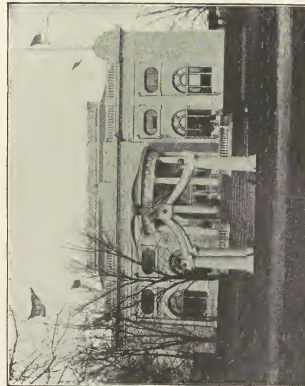
CALIFORNIA



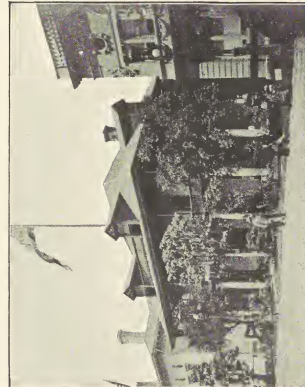
ARKANSAS



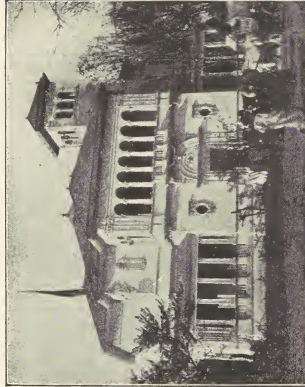
IDAHO



UTAH



LOUISIANA

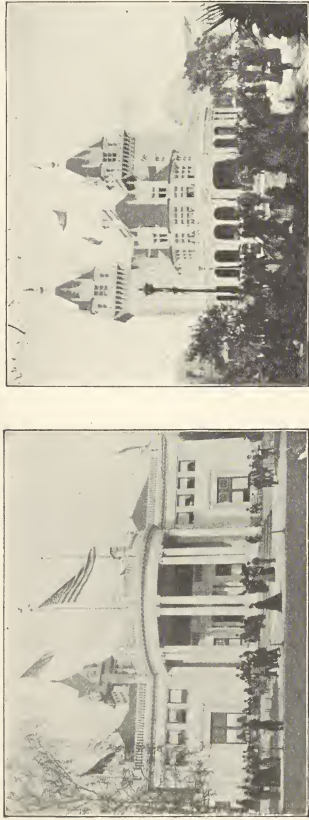


TEXAS

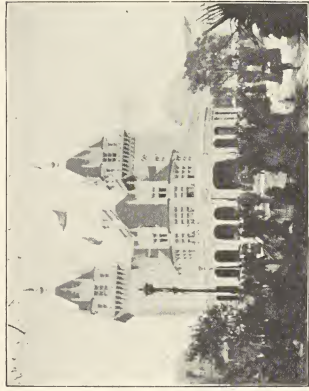


TERRITORIAL

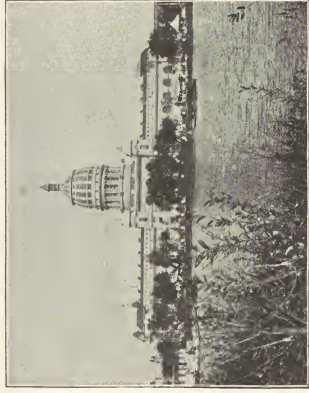
STATE BUILDINGS, GROUP III.



OHIO.



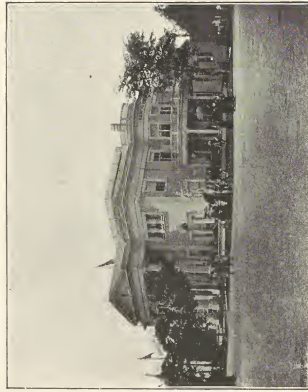
INDIANA.



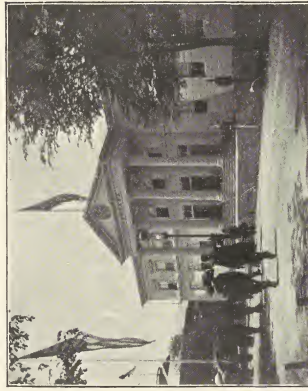
ILLINOIS.



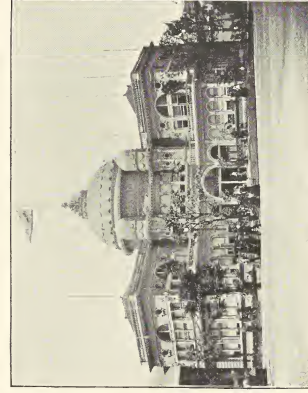
WEST VIRGINIA.



KENTUCKY.



NEBRASKA.



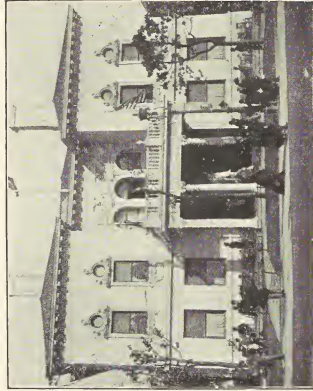
MISSOURI.



KANSAS.



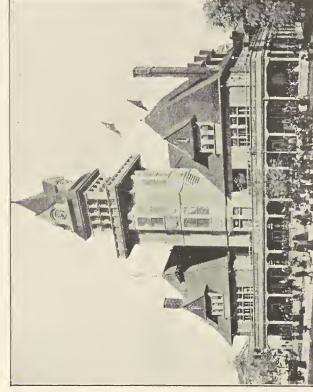
IOWA.



MINNESOTA.



WISCONSIN.



MICHIGAN.

Of the Spanish-American republics, the neighboring one of Mexico makes the largest display it has ever done, being represented in all departments of the Exposition except those of Live Stock and Electricity. Its principal demonstrations, naturally, are made in the Mines and Mining Building and in that of Manufactures, the choicest product of the country, onyx, being shown in great abundance and in a great variety of manufactured shapes, some of them being even more questionable than that of Hamlet's father. There are also examples of marble work, feather work, native modeling in clay, etc., but much of the manufactured product demonstrates the crudeness of the native arts. In the Mining Building specimens of gold, silver and copper ores are shown; in that of Machinery some two dozen different machines, of which one, a steel maguey wine mill, has a peculiar national interest. Indeed, the manufacture of liquors seems to possess a variety and an importance of its own, nearly every kind of plant in the country producing a distinctive drink, and all of them being appreciated. Samples of the famous national beverage, pulque, however, can not be seen, as this liquor will not keep for any length of time. There is also an interesting display of tobacco and cigars, a large case full of hats of every kind, bronze castings, models of guns from the national ordnance foundry, and in the Transportation Building a large relief modeled map of the country showing the various means of communication and a great display of saddlery.

The little official building of Costa Rica stands near the head of the lagoon, not far from the Art Gallery, and is variously described in the official catalogues as an "Aztec temple" and a Doric edifice. It is a plain rectangular structure, lit by large arched windows in the side walls, smaller ones in the clerestory and sky lights in the roof. In the centre of each of the long sides is a high arched portico supported on columns under which one enters, the national coat-of-arms, carved in high relief, being placed over each entrance. Inside is a glowing display of tropical products of all kinds, including a number of gorgeously plumed birds and the sarsaparilla plant. At one end of the gallery is a large, long-distance landscape, the painted blue sky and white clouds of which are helped out by stuffed birds nailed to the canvas. Much more ornate is the neighboring building of Guatemala with its four square towers at the corners, crowned with tall, richly decorated domes and the walls adorned, within and without, with representations of tropical plants, flowers and other things. As this republic is more prosperous and better developed than Costa Rica, and equally rich in natural products, it makes a somewhat more ostentatious display. A great point is made of the native coffee, elaborate provisions being made to impress the visitor with its excellence when served fresh, with the accompaniment of pretty girls in becoming costumes, etc. In the matter of orchids, hieroglyphic stones, and carved Jicara masks and drinking cups, this country also offers a special interest, it having taken a prize at Paris for the finest display of the first. Guatemalan exhibits may be found in the departments of Ethnology, Agriculture and Mines. It was intended to have these buildings surrounded by beautiful and well-appointed tropical gardens, but this does not seem to have been carried out quite successfully.

Among these foreign buildings should also be enumerated those of Colombia, Haiti and Siam. The first named is quite an important affair, in the Italian Renaissance style and said to be modeled after the capitol at Bogota. The Haitian building, much lower and less pretentious, is a one-story, Southern colonial edifice surrounded on three sides by wide piazzas and with an incongruous little dome rising from

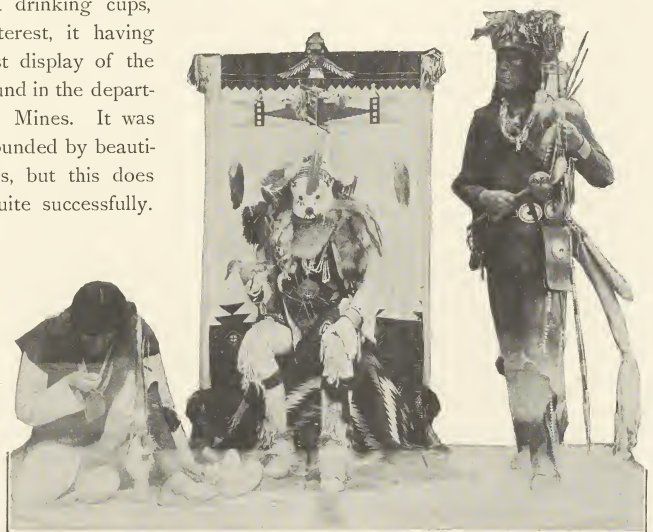


EXHIBIT OF SMITHSONIAN INSTITUTE: MEDICINE MAN.

the centre of the roof. The Siamese building is a picturesque little piece of what the school-books used to call semi-civilized architecture, only twenty-six feet square, designed and constructed by native talent of teak wood, elaborately carved and gilded, and bearing proudly aloft the royal standard, the sacred white elephant on a red field.

Among the State buildings may be found exemplified all the various methods of solving the neat little problem of appropriate expression which might be supposed to present themselves to an intelligent architect or to an unintelligent layman. The readiest, and, when possible, the safest, form of thus crystallizing in concrete architectural shape all that the State means,—in history, in commerce, in the eyes of its inhabitants,—is, naturally, to select the typical, natural architectural style of the commonwealth, the New England Colonial for Massachusetts, the old Spanish mission form for California, the early settler's construction of logs for new communities like Washington and Idaho. The second method—when the character of the State is too cosmopolitan, or not sufficiently differentiated from that of its neighbors, or for some other reason—is, evidently, to undertake to strike out an architectural emblem, as it were some edifice that would express justly the place in civilization of the commonwealth it stood for, as New York's little palace in the Italian Renaissance. The third broad method—or, perhaps, only the second method gone wrong—is by some mental process to arrive at such results as Vermont's Pompeian villa, or Arkansas' French rococo. Between these three distinct solutions of this knotty question there are, of course, innumerable shades of meaning and of no meaning,—for, as the painter, nowadays, seems to be emancipating himself more and more from the trammels of "literary art," the architect seems to be becoming involved in it. His edifice is now much more than a structure for shelter,—he has to be able to tell what it means. There are a great many meanings in the northwestern corner of Jackson Park, and many of them, it must be said, are very tolerably clear.

The scope and the limitations of this work alike forbid that entering into the details of the style, the proportions, the quality and quantity of the exhibits, of the various buildings of the Exposition which may be found in innumerable catalogues and other technical and popular publications. Some of these details are briefly set forth in the tissues of the various full-page plates.





Art and Architecture

VIEW IN GALLERY, LIBERAL ARTS



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THE HUNT BALL

PAINTED BY JULIUS L. STEWART
(UNITED STATES)

ETCHED BY EUGÈNE-ANDRÉ CHAMPOLLION

Médaille d'Or, 1889, E. U. - $\frac{1}{2}$ 1890 - H. C. - 5^{re} S. d' A. F.

This painting, exhibited at the Paris Exposition of 1889, was the first of several in which the artist has endeavored to portray in a manner which shall be satisfactory both to the man of society and to the requirements of picture making these brilliant social assemblages. The difficulties in the way of reducing all this glitter and fluttering and confusion to a well organized composition, and yet give the character of the scene, are very great, and it may be said that Mr. Stewart has never succeeded in doing it quite so well again as he has here. In spite of the confusing diversity of individual figures, all of them of equal interest, and the very obtrusive spots of color which the men's red coats make all over his field, he has secured a "centre" by the ingenious device of the simultaneous rush of his dancers, "dancing in tune," and the eye is satisfied. The very great variety of his sitters' heads, and the unmistakable air of good living and good breeding which characterize them all, are also most remarkable in a painting of this subject. The painter has, however, enjoyed unusual facilities in both social and artistic matters, having long been a resident of Paris, where his father is one of the oldest members of the "American colony."

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PORTRAIT OF ELLEN TERRY AS "LADY MACBETH"

AFTER THE PAINTING BY JOHN S. SARGENT
(UNITED STATES)

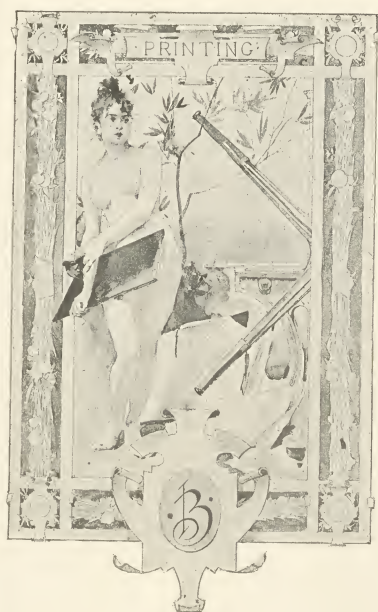
ETCHED BY GASTON MANCHON

Of the nine important paintings by which Mr. Sargent is represented in the Exposition this is remarkable as being the only one in which he has given evidence of that curious and original imaginative power which he usually so carefully subordinates to the translating of the personalities of his sitters. In this striking canvas he has added to this intelligent translation, so vital a feature in all good portrait work, a dramatic and imaginative personification of the tragedy in the person of the actress; while basing his careful study of her individuality and her costume on the appearance on the stage he has lent to both a deeper and richer note of color and epitomized the whole in one fine characteristic attitude. In the long and tedious list of works in which art has perpetuated the personages of the drama it will be difficult to find one in which the inspiration of the artist has more admirably supplemented the great technical power of the painter working in rich and imposing tones of color.



ART PRESENTED TO AMERICA. L. Marold.

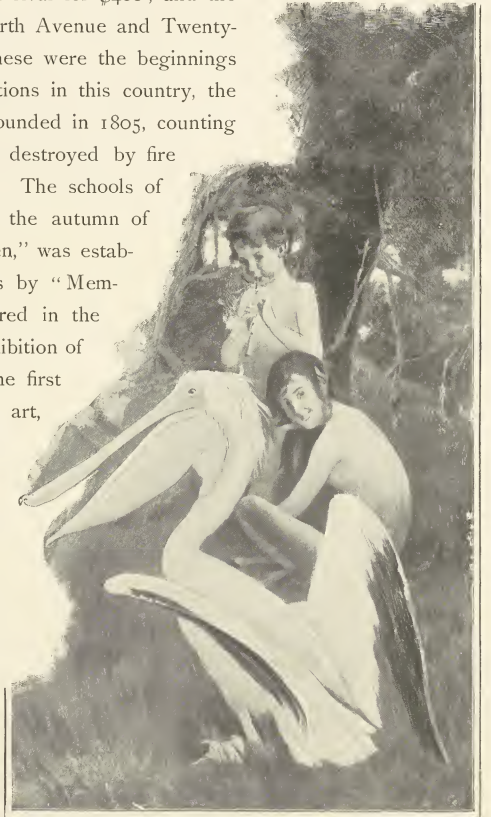
THE UNITED STATES



THE dates for the great history of the American School are beginning to accumulate, and though they are not as yet very numerous they mostly appertain to that early, tentative period which is more interesting than any other until you arrive at the complete flower and highest development of the art. If we have not yet quite reached to the Umbrian or the Venetian school we may be said to have gotten past the primitives and Giotto's "O." As the World's Columbian Exposition of 1893 marks a certain epoch in this history, a date which may be called that of the second stage of artistic growth, a little chronology may be in order. The real beginning of the revival of general interest in art in this country is generally ascribed to the year of the Philadelphia Centennial, 1876, but of course there had been artists, academies and exhibitions long before that. One historian moves this date back forty years, to the occasion of a little social reunion of the painters of New York city in the "room" of Mr. Morse, at No. 96 Broadway, one evening in June, 1825. The "American Academy of Fine Arts" was then the official home of the art of the city, if not of

the country, having been founded in 1802, chartered in 1808, and was "composed chiefly of gentlemen of every profession except that of artist." The President was Colonel John Trumbull, the painter, then about seventy years of age, and the curator's name is not given, but to these two officers is due the credit of having made the Academy so illiberal and unpopular as to bring about a revolt among the younger painters and the eventual establishment of a more modern institution. The many trials and disappointments of his career had not been without their effect upon Trumbull's temperament, he had become arbitrary and excitable and persistently opposed the establishment of schools of art,—a measure in which he was cordially seconded by the curator, an old soldier of the Revolution. Young students were nominally permitted to draw from the antique casts in the Academy only on summer mornings, from six to nine o'clock, but they were "sometimes admitted and sometimes excluded," says one of them. "They frequently had to wait for hours for admission, and were then often insulted—*always* if they presumed to *knock*." Naturally, one fine morning two of these thus rejected applicants went home and drew up petitions and remonstrances; Mr. Morse's little party, to eat "strawberries and cream," aided greatly in establishing a bond of union and an era of good feeling among the younger artists, and at a conference held in the following November the "New York Drawing Association" was organized with Mr. Morse as president. In consequence of the hostility shown by the old Academy to all attempts made to effect a junction of the two institutions, the younger Association resolved itself, in the following January, into "The National Academy of the Arts of Design."

The first exhibition of the new Academy was held in May, 1826; in 1841 the elder institution expired and its effects were purchased by its successful rival for \$400; and the latter, in 1860, acquired the site on the corner of Fourth Avenue and Twenty-third street where its Venetian palace now stands. These were the beginnings of the oldest series of uninterrupted annual art exhibitions in this country, the Pennsylvania Academy of the Fine Arts, which was founded in 1805, counting some five less in number, though in its old building, destroyed by fire in 1845, the first annual exhibition was held in 1811. The schools of this latter institution were started in a small way in the autumn of 1807. The "Philadelphia School of Design for Women," was established in 1853, and in the same year a few paintings by "Members of the New York Water Color Society" appeared in the Crystal Palace exhibition in New York. The initial exhibition of the "American Society of Painters in Water Colors," the first permanent organization for the encouragement of this art, was not held, however, until December, 1867. The Philadelphia "Artists' Fund Society" traces its origin back to the "Society of Artists of the United States," organized by members of the Academy and incorporated in 1813 as the "Columbian Society of Artists," Thomas Sully being the first Secretary. In 1854, Mr. Peter Cooper laid the foundation of the "Cooper Institute," in New York, "to be devoted forever to the union of art and science in their application to the useful purposes of life;" in the following year the "Boston Art Club" was organized; the "Brooklyn Art Association" was instituted in 1861 and incorporated in 1864, and in the latter year was founded



MUSIC. Otto Toasperm.

THE FLAGELLANTS

AFTER THE PAINTING BY CARL MARR
(UNITED STATES)

PHOTOGRAPHURE

In this sombre Italian street with its ghastly procession we have indeed an epitome of the Dark Ages. The fanatical madness of the Flagellants broke out at intervals during three centuries—from the thirteenth to the sixteenth—and extended over all civilized Europe. The tyranny and corruption of the times, the fear of the wrath of God, the terror of the plague, the general unrest of men's souls, all combined to set afoot these bands of enthusiasts, scourging themselves as atonement for sin and as substitute for all the sacraments of the church and for all the ministrations of the clergy. The painter has reproduced all the characteristics of this terrible march with great artistic intelligence,—the half-naked, white-draped scourgers, filling the street like an army of the sheeted dead and mounting tumultuously the high steps of the cathedral to the terror of the clergy, the gloomy penitents and fanatical monks who carry the banners and the great crucifix and direct the procession, the curiosity and fear of the populace, the awful doubt of the age. The photographure plate reproduces with an exactitude that no other method of engraving permits the infinite detail that combines to make the character of this great historical work.







THE SCARLET LETTER. Rhoda Holmes Nichols.

the "School of Art connected with Yale College." The "San Francisco Art Association" was organized in 1871; the "Washington Art Club" and the "Art Students' League," of New York, in 1875, the latter now the largest and most important art school in the country, and the "Society of American Artists," organized in June, 1877, held its first exhibition in March of the following year. From this period the dates become too numerous for this history; the great movement was fairly under way, and it was left to the artists of the country to demonstrate the existence of a national school worthy of the name, and for which something more is necessary than academies and societies.

WHETHER they have done so yet, or not, may be judged for himself by each visitor to the Art Galleries at Jackson Park according to his own lights. That the school is not racially "national" in the sense that bison and maize are national products, is evident enough. But that some of the American painters and sculptors have manifested a new and individual insight into old themes, and that others have discovered the old, imperishable inspiration in the new, Western themes, and that others still have displayed fine qualities of artistic curiosity, ingenuity and cleverness in their treatment of the bison and maize subjects, are also evident. Among the most distinguished of the latter, the visitor will probably place Winslow Homer, A. B. Frost and Fred. B. Remington; and among the sculptors, J. Q. A. Ward and the animal modelers; among those of the second class, Mr. Homer again, George De Forest Brush's Indian and Aztec pictures, Eastman Johnson. The landscape painters do not properly come into consideration here, because their subjects, though geographically new to art, are in reality the same as those of all other schools, if not since Claude of Lorraine at least since 1830. The Americans who have put new wine into the old bottles of Art are not, perhaps, very numerous, but they are among the most distinguished, and here the sculptors, strange to say, make a brave showing. Augustus St. Gaudens, Olin Warner, Philip Martiny, Daniel C. French, and among the animalists, E. C. Potter, who executed the proud horses of Columbus' Quadriga, over the Peristyle. Among the painters are Abbott H. Thayer, Mr. Brush, John La Farge, Thos. C. Dewing, H. Siddons Mowbray and several more. These lists may be lengthened, but they cannot be abbreviated, and, after all, this classifying and cataloguing matters but little. The painters never take the trouble to do it themselves; and though their technical criticism of their fellows is not always pitched on the lofty and serene plain of clear-sighted, dispassionate judgment they are not apt to befog the issues with literary and historical reminiscences.

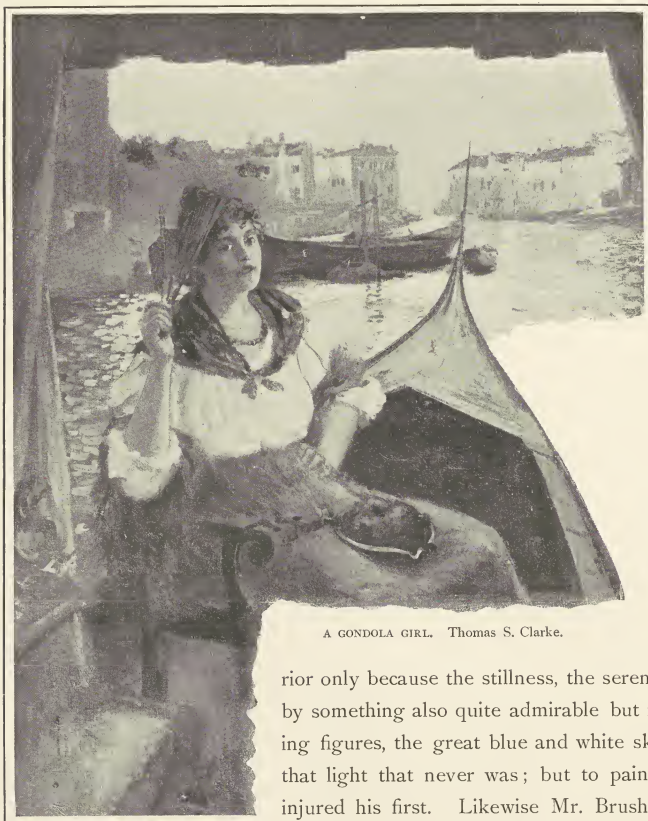
Two easel paintings by resident artists in the year preceding the opening of the Columbian Exposition were generally accepted as marking one of the very highest levels which American Art had

attained. One of these was the large "VIRGIN ENTHRONED," by Mr. THAYER, and the other the small portrait group of his family by Mr. BRUSH. Both were shown at the exhibition of the Society of American Artists in New York in 1892, and the "Virgin" is at Chicago. This picture has been declared to be "reminiscent of the best qualities of the fourteenth century," and Mr. Brush's, of those of the best of the Dutch masters, but these reminiscences are not very important. Mr. Thayer's Virgin sits serene and sweet, looking at the spectator with pure eyes that see him not, and on either side of her kneel little maids in attitudes of adoration, but who are evidently posing to be painted and nothing more. Nevertheless, so quiet, so spiritual, is this work of art that the spectator feels an impulse to uncover before it,—which is much more than can be said of most paintings of the Virgin. The color is rich, but sombre rather than brilliant, evidently painted with great care and thoughtfulness, with many experiments and erasures and paintings over, the serene result attained arrived at through much tribulation. But the tribulation was the painter's, and not the spectator's. Mr. Thayer's quality as one of the most spiritual-minded of modern artists had been demonstrated before this, notably by his beautiful white winged figure sent to the Paris Exposition of 1889. Like Mr. Brush, he finds the models, or at least the suggestions, for his beautiful, dispassionate figures among the members of his own family. Like Mr. Brush, also, alack! he has the faculty of returning to his *chef-d'œuvre*, pulling it down and arranging the materials in a new combination,—a fatal quality, common to the practitioners of all the arts, and which, if it frequently result in the production of another masterpiece still more frequently eventuates only in the cheapening of the one already perfected. This of course is done, chiefly, because of the limitations of the human

imagination; but also, sometimes, from a laudable ambition to do better, from the strong necessity felt of doing something,—and from the never-sufficiently-to-be-lamented desire for gain.

It is not too much to say that the visitors to the exhibition of the Society of American Artists in 1893 experienced a real shock at seeing again in a large canvas on the walls Mr. Thayer's beautiful Virgin and her two attendants, but this time unthroned, and scurrying in flight, hand in hand, over a windy hill-top among the brambles of which the drapery and the tender limbs of the children seemed to suffer. As a painting, this canvas was scarcely, if any, inferior to the first; as a work of art it was inferior

only because the stillness, the serene, spiritual influence had been replaced by something also quite admirable but not so high. This hill-top, these hurrying figures, the great blue and white sky behind them, were also illumined by that light that never was; but to paint another masterpiece Mr. Thayer has injured his first. Likewise Mr. Brush, not content with having achieved an



A GONDOLA GIRL. Thomas S. Clarke.

THE LAST VOYAGE; A SOUVENIR OF THE GANGES

PAINTED BY EDWIN LORD WEEKS
(UNITED STATES)

ETCHED BY GASTON MANCHON

The "Souvenir of the Ganges" is one of the most important results of the painter's Indian studies, and in popular appreciation is probably the most valuable. To the clever rendering of a view of the city of Benares from the river is added, for a foreground incident, a boat with three or four figures and, for human interest, a pathetic touch heightened with the necessary local color. The occupants of the boat are an aged fakir or pilgrim, extended at full length nearly nude in the blazing sunlight, and dying at the very last stage of his weary journey to the holy city which he may not reach alive, his companion bending anxiously over him, and the rower who rows against the Great Reaper. The spectator's interest, thus adroitly appealed to, comes to supplement his dispassionate appreciation of the artistic merits of the scene, the heavy boat with its bronze-skinned occupants, the smooth, oily water, and the strange and mysterious city piled up in pyramids and terraces on the distant bank, hazy in the heat and spotted with great umbrellas like fungi. Such a "Souvenir" recommends itself to the most unimaginative and the most untrained, as well as to the connoisseur.



immense triumph by having suddenly abandoned a field in which he had distanced all his rivals for another in which, at the first *coup*, he distanced almost everybody, must needs undertake to do it over again on a larger scale, and do it not so well, certainly not any better. The keen critical enjoyment with which the connoisseur contemplates the original, one of the pictures of the world, is dashed by his uneasy consciousness that somewhere else there is another rendering of the same theme, as good or not as good, but which completely destroys the uniqueness of this treasure. The high artistic qualities of this little picture are as undefinable as these qualities generally are; the mother, dressed in black, sits holding in her lap her plump little blond son, the comely Scandinavian maid stands behind her chair in attendance, the draftsman sits on the floor in front of them and addresses himself to his task of portraiture. The likenesses are undeniable, these sitters are all real, solid, individual, and yet sublimated, ineffable, the better aspect of them presented, probably somewhat as in Rossetti's

"... murmuring
courts
Where the shapes of
sleep convene."

The owner of the "Virgin Enthroned" is Mr. J. M. Sears of Boston, and that of the "Portrait" is Mr. Potter Palmer of Chicago.

Another of these dreamers who, at times, is

successful; in one at least, "THE OPEN BOOK," has he burst through the veil and brought back a little vision, so simple, so beautiful, as to be, past doubt, a bit of inspiration. This picture has been classed among the painter's impressionistic ones, but with no reason beyond a certain devotion to color values and certain peculiarities in the brush work. No Impressionist known to Fame has any such fine visions as this, very few of them could design so refined a figure, and very few can attain to such color harmonies. What there may be in this open book in the lap of this mystical damsel seated out in the open and looking up to the sky, we do not know, and we should be very presuming if we ventured to ask the painter. This picture was first shown at the exhibition of the Society of American Artists in 1891.



A NEW ACQUAINTANCE. William R. Leigh.

undeniably touched with the live fire from the altar is Mr. J. ALDEN WEIR. More than almost any of his countrymen has Mr. Weir experimented with his technical processes, and in the fifteen years or so that have elapsed since he returned from his studies in Paris his admirers have witnessed some very radical changes in his theory and practice. None of these new departures have been uninteresting, and some of them have been very



SUNDAY MORNING IN NEW ENGLAND. William L. Picknell

MR. LA FARGE is an older man and his methods are different. If it could be said that Mr. Weir was an artist first and then a painter, there would be no doubt that Mr. La Farge was first a painter. Things seen and unseen appeal to him because of their color quality; the painter's eye that dissects and appreciates and reconstructs is his. And by color he does not understand the grays of the modern school but the splendor of the Venetians. It is this characteristic that has given him his high reputation as a decorator; in the magnificent possibilities of stained glass he is amongst his own. "THE VISIT OF NICODEMUS TO CHRIST" is a good example of his work; this is not a draftsman's version of the interview, nor a theologian's, nor a devout man's, nor a mystic's except in so far as all rich color is mysterious and impressive. Tonings-down and smotherings of Nature in a fog or a mosquito net, are not the only methods, there is a glory in pigments for your easel pictures and church windows, to be tempered with a due regard for your architecture or your interior when it is a mural painting. But do not let yourself be hampered too much by the rules-of-thumb, even in the latter case,—there is a tradition in the church of Saint Thomas in upper Fifth Avenue in New York city that the aged rector of the sacred edifice wept real tears when he saw the "Renaissance" paintings with which Mr. La Farge had adorned his "Gothic" church. It must be said that this painter's theory as to non-originality—if he has such a one—does not obtrude itself much in his work, the photograph or the bas-relief is not particularly apparent. Messrs. Dewing and Mowbray, whose works we will come to consider later have also illuminated the old themes with new lights, but in totally different methods,—it was as if one at the outset, found his inspiration in Emerson and the other in the Arabian Nights. Naturally, the latter had the much surer guide, the sage of Concord rather tripped up the painter and had to be abandoned but the tales of Shahrazád have furnished one of her multitude of lovers with fortune. Mr. Dewing has since gotten so far away from literary subjects that his mural decorations of late years have been the simplest of allegories, graceful, serene floating figures that may mean pretty much anything you please, and his most distinguished latest easel pictures are simple studies of other graceful ladies, of the earth, earthy, but gowned like beautiful dreams. Mr. Mowbray has not troubled himself much about the Marids and the Afrits, the islands of Wák-Wák or the terrestrial paradise of Sheddád the son of ʿĀd,

Recreation on the Sea, by J. H. P.





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A FAMILY MEAL

AFTER THE PAINTING BY ELIZABETH NOURSE

Printed by George Barrie.

A FAMILY MEAL

AFTER THE PAINTING BY MISS ELIZABETH NOURSE
(UNITED STATES)

FACSIMILE-TYPOGRAPHURE

Of the three paintings by this clever American lady residing in Paris this is the only one in which the artist may be suspected of having tempered her strong technical work with anything like a bid for popular approval. No subject for a picture can sell so well as more old-fashioned and conventional than this of a poor family asking a blessing over their humble meal; and it contrasts here rather oddly with the painter's strong "modernity"—the vigorous rendering, the study of contrasting lights, the refusal to embellish or conventionalize the types. Only in the somewhat weak head of the husband and father does the artist's theme seem to have affected the practices of the later-day school to which she evidently belongs. For the rest, it is an excellent specimen of the work of this school, the result of a sound artistic judgment supplementing a trained hand and eye,—and without any of those qualities which generally betray the sex of the fair painter.

but he has reproduced in a series of glowing little canvases the boudoirs and gardens of *Rose-in-Bloom* and the princess *Budoor*, their furnishings and the visions that disengage themselves from them, the pastorals, the idyls, the invisible concerts and the evening breezes—sometimes with a fashion of instruments and apparel which *Budoor* had never foreseen but which, all the same, came from these gracious happenings of the time of *Aladdin*.

Among the sculptors in this group of American artists who have known how to put new wine into old bottles—to the betterment of both—are Messrs. St. Gaudens, Warner, Martiny and French, to name only a few. The third apparently owes some of his inspiration to the first, and his work, as shown at Jackson Park, mainly on the Agricultural Building, varies up and down a rather long scale of merit, as, indeed, does that of most men. Mr. St. Gaudens, unfortunately, is not represented in the exterior, decorative sculpture of the Exposition excepting by his lightly-poised figure of *Diana* on the dome of the Agricultural Building, who sways with the wind and alternately threatens with her gilded shaft all the corners of the world. This lady, as is well known, was originally intended for the graceful Spanish tower of the Madison Square Garden in New York city, and adorned its topmost summit for many months, till the architects, jealous of her beauty and stature, caused her to be dismounted and sent Westward in favor of a similar but less imposing successor. Mr. St. Gaudens was largely consulted in the early days of the Fair by the associated architects in all projects relating to the decoration of the grounds by sculpture and monumental fountains, columns, etc., and in the choice of artists to execute these works, and the highest tributes have been paid to the character of the influence which was thus brought to the aid of this most important embellishing. The city of Chicago—which will certainly have to be reckoned with in all future art chronicles—is fortunate, among other things, in containing, in one of its public parks, that statue of Abraham Lincoln which is, up to date, Mr. St. Gaudens' most important commemorative work and which may remain the most important of his life. Mr. Olin Warner was likewise too full of other affairs to lend his talent directly to the adornment of the Exposition buildings, but Messrs. Martiny, French, and a third, Mr. Theodore Bauer—whose name should not be omitted from any list of those few modern sculptors who most completely, by a sort of natural instinct, avoid that deadly danger of their profession, the commonplace—have furnished some of their best. All the numerous groups, single figures and caryatids of the Agricultural Building, with the exception of the sculptures



JAPANESE MUSICIANS. H. Humphrey Moore.

of the pediment by Larkin G. Mead and Mr. St. Gaudens's Diana on the dome, are by Philip Martiny, and of these the most worthy of his talent are probably the figures on the upper portions of the exterior piers holding aloft the tablets with the signs of the Zodiac. The cattle groups surmounting the main piers are much less dignified, and those on the exterior angles of the roof, supporting the globes of the "horoscope," were courageously borrowed from Carpeaux's famous group because nothing else would be quite so completing and decorative in aspect. On the central piers of the Palace of the Liberal Arts in the Paris Exposition of 1889 were placed similar groups, with the modification that the supporting figures were boys and the globes themselves had the spaces between their metal ribs, or lines of longitude, filled in apparently with crystal, which added to the decorative and cheerful effect. Of Mr. French's work, that with which he is probably the most satisfied is, not the colossal, architectural, modern-archaic statue of the "Republic," but the beautiful, graceful virgins full of life and movement, who lead Mr. Potter's almost equally admirable horses in the chariot group on top of the Peristyle. "The whole composition is exceedingly rich in grouping, joyous and free in movement, and robust in execution," says Mr. F. D. Millet, who is good authority. "No more monumental group has

been designed in modern times, and there could be no more fitting climax to the whole of the sumptuous series of statues around the main court."



BEFORE THE LOOKING-GLASS. Lee Robbins.

AS to the art creed of those American artists who find inspiration in the new, it cannot probably be better defined than in the words of Mr. Brush, one of the most distinguished of the younger members of this group. "In choosing Indians as subjects for art," he says, "I do not paint from the historian's or the antiquary's point of view; I do not care to represent them in any curious habits which could not be comprehended by us; I am interested in those habits and deeds in which we have feelings in common. Therefore, I hesitate to attempt to add any interest to my pictures by supplying historical facts. If I were required to resort to this in order to bring out the poetry, I would drop the subject at once." This would be a good foundation on which to build that "American School" which is so constantly demanded of us. This painter may be held to have satisfactorily demonstrated that it is the old poetry and not the new ethnological theme which interests him; he has passed from his Mandan and Crow subjects of some six or eight years ago, through the medium of domestic portraiture perhaps, to a "Leda" of this year of grace, full of charm



and distinction, shown at the exhibition of the Society of American Artists. In the ground-floor galleries of the palace at Jackson Park—in which, presumably, it was the intention of the Commissioners to exhibit the better works of each painter—Mr. Brush is represented, in addition to his large "Mother and Child," by two of his aboriginal subjects which attracted the most attention when they first appeared, the "Indian and the Lily," owned by Mr. C. D. Miller of Jersey City, and "The Sculptor and the King." In the former, a stalwart brave, his strong Roman profile relieved against his own flowing black hair and attired in a beautiful pair of yellow, embroidered leggings and a white swan swung at his back, lays his bow on the ground and clutching a pendant vine with one hand stoops over, rather stiffly, to pluck a white water lily with



SOAP BUBBLES. Elizabeth Gardner.

the other. The attitude is one which the heralds might call "displayed," but it is not quite as plausible as it is effective. The desire of this morose and unsatisfied warrior for the fragrant flower is one of those for which we have "feelings in common." In the well-known "Sculptor and King" the painter went farther afield and endeavored to restore a bit of the old Aztec civilization of Central and Southern America,—the bas-relief which the artist has just completed, and which the king has come to inspect, being borrowed from the figure of one of the adoring divinities that stand, one on each side of the curious idols or trees of life on these mysterious monuments from Yucatan. This carving, much larger than life and executed in a polished reddish stone, is placed at one end of a long bare gallery and the two living figures contemplate it from a respectful distance, the sculptor resting one knee on the handle



SAPPHO. Amanda Brewster Sewell.

of an immense globular vase and the king with folded arms and a masterful aspect. The monarch wears a fine plume and dress of feathers, long leggins and a great bluish-black cloak over his shoulders; the sculptor, only an apron of pink woven stuff with a worked design. On the floor, to complete this severe composition, lies a gray and black blanket, similar in pattern to those of the Apaches of the present day. The brush work and the precision of design in these works suggest Mr. Brush's master, Gérôme, the color is sober, harmonious and true,—there is also always something suggested of the inherent unloveliness and lurking tragedy of savage or semi-civilized life, the gloom of the primeval forest and of the early age. All these qualities, except the smoothness and precision of the brush work, disappear in the painter's latest works. To "The Sculptor and the King," was awarded the first Hallgarten Prize at the National Academy of Design in 1888.

WINSLOW HOMER is worthily represented by fourteen canvases, half of them from the gallery of a collector of New York, and ranging from his latest vigorous studies of wave and rock on the wintry coast of Scarboro to one or two examples of his early period,—as the negroes "Dressing for the Carnival," painted in 1877. In the latter, the Virginia family, of a wonderful blackness, have come out and stood in a row in the sun to array the head of the house in flaming yellow and vermilion for some great occasion,—and the result is something to make the spectator blink. The Adirondack subjects, the "Camp Fire," "Two Guides" and "Hound and Hunter," represent three different aspects of the life of the wilderness rendered directly and without any preoccupations,—the stillness and blackness of the nocturnal forests (haunted however by nothing more mysterious or awful than a possible bear), the bigness and windiness and color of the mountain top, and the case in which the purely human interest asserts itself and the landscape discreetly retires into a subordinate position. All these are rendered simply and directly and yet by an artist, and not by a mere camper-out who knows how to paint. Mr. Brush's hunting scenes are marked by another touch, a sort of classic form, the antique tragedy again when an Indian shoots a moose. And when one reflects on the almost complete omission of the artistic in the hunting scenes of all schools, from Snyders down, the American school seems to be entitled to another honor.

Mr. Homer's sea pieces, are perhaps, more sophisticated. Here, even when he sets out, apparently, only to make a study of the ultramarines and turquoises and emeralds of a single wintry wave

A WOODLAND GLADE

PAINTED BY WILL H. LOW

(UNITED STATES)

PHOTOGRAPHURE

Much of this painter's work is based on such serious and intelligent attempt to sustain the traditions of semi-decorative, quasi-classic genre in this country as the present example, and this painting is a very fair representative of the artist's success. He strives to give something more than the grace of form and the charm of color that shall delight the eye,—a suggestion of that Arcadian peace and stillness which we so persistently ascribe to the days when the world was young. In this task—it is needless to say—the poet or the painter who seeks to thus restore a bit of the Golden Age has need of the most admirable technical equipment and a high order of imaginative and creative power. Mr. Low is one of the best known painters in this country, a member of the Society of American Artists and an Academician of the National Academy of Design. At the Paris Exposition of 1889 he received a silver medal.



breaking on a slaty ledge of rock there is a suspicion of picture-making, and some of his open sea themes, "The Fog Warning" and "Lost on the Grand Banks," are complete works of art,—theme, design, color and human interest, all being present. A little general, human knowledge is here, as elsewhere, necessary, but when that is given there is something curiously ominous in the menacing tongues of fog that the lone fisherman in his dory sees shooting up on the horizon, and something very tragic in the two caught in this misty embrace and peering anxiously over their gunwale into the hopeless obscurity. "Eight Bells," "Herring Fishing," etc., bring us back to less disturbing themes, and we have leisure to appreciate the painter's rendering of the saltiness and color and freshness of the sea. All these are very different from Mr. Homer's early war pictures, or New England farm scenes, or studies

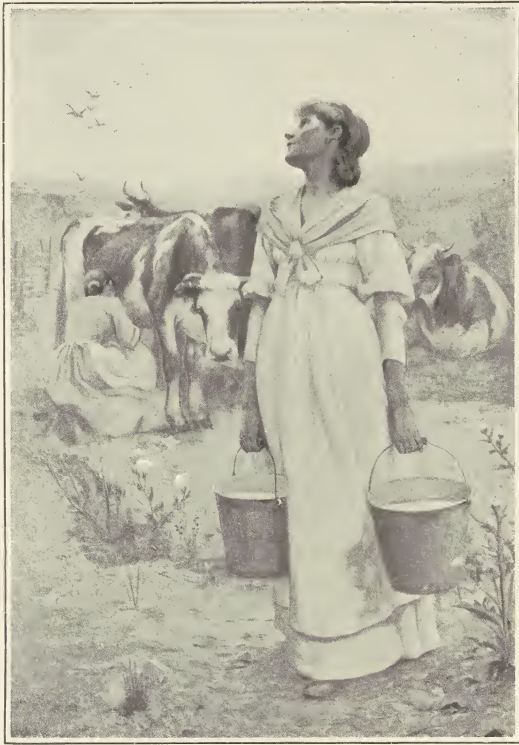
of tropical landscapes, and yet all are marked by that robustness and un-grossness of painter's talent which makes his works conspicuous among those which have caused the wonder of the foreign visitors at the American display.

Two of the best of the many works of art which Mr. EASTMAN JOHNSON has evolved out of New England are shown here,—the "Cranberry Harvest," of 1880, and the "Nantucket School of Philosophy," painted seven years later. Both of these are well known, the former and the "Funding Bill" being what might be called Mr. Johnson's show pictures. Few more satisfactory paintings record the (apparent) charm of rural labor than this pleasant rendering of the Nantucket population turned out *en masse* in the cranberry bog to glean that toothsome harvest. Everybody is here, the stout matron who finds the lowly labor but ill adapted to her habit of body, the old grandfather in his respectable, battered high hat who has brought a kitchen chair along to ease his aged back but who works industriously all the same, even the baby in the unwilling arms of its



THE TEMPTATION OF ST. ANTHONY. Carl Gutherz.

biggish brother. The youthful members of the community go down on hands and knees by platoons, there is a wonderful variety of stoopings, and the mellow afternoon sunlight glorifies calico gowns and old straw hats and the fruitful valley lying between the low hills. In the "School of Philosophy" we see four or five of these grandfathers transferred to winter quarters around the village shoemaker's stove, that worthy member of the community on his bench and hard at work. The others smoke and expound, or perhaps they only smoke,—which may be the truest philosophy. The distant corners of the council chamber vanish in the dusky obscurity; a sentiment of wisdom and gravity—not unmixed with a touch of sarcasm—settles down over the scene. Nothing can be more discreet; and few *genre* pictures more acceptable.



MILKING TIME. Eanger I. Couse.

The "Cranberry Harvest" is from the collection of Mr. Auguste Richard, of New York, and the "School of Philosophy," from that of Mr. E. D. Adams, also of New York. Among the three or four portraits which Mr. Johnson also exhibits one is that well-known, life-size "Portraits of Two Gentlemen" painted in 1881, and another is one of the latest nocturnal studies of his own portly and handsome figure with which this painter amuses himself and his friends from time to time. This presentation stands squarely on its feet, hands on hips, and looks challengingly at the passer-by.

Among the ingenious renderers of the aboriginal, bison and maize subjects—to follow our original summary classification—of those few whom we have named these galleries, rather curiously, offer but very few examples. Mr. J. Q. A. Ward does not appear among the sculptors, and the best of the animal groups here suggest Barye and Cain rather than any fresh, truly American, inspiration. In the large North Court where the marbles and bronzes and plasters of the United States most do congregate there are at least two life-size buffalo hunting

groups and one grizzly bear one, but of these large pieces much the best and most sculptural is Mr. C. E. DALLIN's bronze "SIGNAL OF PEACE," an all but naked Indian sitting peacefully on his equally unadorned pony, the latter standing quietly on his four legs, and the natural forms of the two animals in their most natural position affording the sculptor a theme which the Greeks would have appreciated. Mr. PAUL BARTLETT's life-sized study of the nude, the plaster statue of a "Ghost Dancer," dancing vigorously with his whole body, is interesting technically, but Mr. CARL ROHL-SMITH's portrait head of "Kicking Bear," chief of the Sioux, also interesting as a study of the model and the type, is somewhat more acceptable as a conventional piece of sculpture. Mr. "Mato Wanartaka," it may be observed, appears to be by no means a fine-looking warrior, even as a red man. Mr. KEMEYS has a number of his spirited animal groups, mostly small bronzes, jaguars, bulls, panthers, deer, and even a boa constrictor, most of these animals engaged in giving a very plausible demonstration of the Darwinian principle of selection by the survival of the strongest according to the naïve and direct way in which the animals understand this great truth. His largest group, however, is restful and peaceful enough, an American panther and her cubs in the privacy of their domestic life and very much like pussies of a larger growth. Messrs. PROCTOR and POTTER exhibit their work out-of-doors. OLIN L. WARNER's bronze medallions of certain Indian heads seem to have been selected from rather uninteresting savages. Of the painters of this group, Messrs. FROST and REMINGTON, two of the most distinguished, appear only among the illustrators, and certain canvases by other artists who have revealed the true national twang in their works we will discover later in our exploration of these galleries.

THE DESERTED INN

PAINTED BY WORDSWORTH THOMPSON
(UNITED STATES)

ETCHED BY XAVIER LE SUEUR

Mr. Wordsworth Thompson, of New York, has long devoted his art to the reproduction of minor incidents in the life of the good citizens and gentry of the Colonial and Revolutionary period, the period of cocked hats, saddle-bags, long riding coats and a certain simplicity of expression. Equestrian travelers and roadside inns have furnished him with many good subjects,—reproduced always with a certain suavity of manner, carefulness of design and sobriety of color. In this canvas, one of two he sends to the Exposition, his travelers arrive at the inn door—on an appropriately bleak and sad-colored eve—only to find the hostelry empty and the boniface departed with all his train. No cheerful welcome, no blazing hearth, no glass of hot negus or other fortifier, no board and no bed. The situation is sufficiently picturesque and unwelcome to furnish a good peg on which to hang this careful study of forsaken habitation, landscape and well-accounted riders.

David Leitch



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THESE are all, practically, resident painters and sculptors, who content themselves with the usual, occasional, tourists' trip abroad, but there are very distinguished artists exhibiting in the American galleries who live in America very little, or not at all, or only by interludes. Mr. MILLET, for example, the illustrious Chief of the Designing Department, has a picture in the section of Great Britain, with an English address, "Broadway, Worcestershire," and is said to have been on the steamship wharf at Jersey City on the point of sailing with his family for Europe when he received the telegram of the Directors requesting his services at Chicago. So as the family sailed Eastward he journeyed Westward with a fine subordinating of pleasure to duty. The eccentric Mr. WHISTLER has elected to exhibit in the American section altogether—possibly remembering the unpleasantness which is said to have attended his transferral from one nation to the other at the Paris Exposition of 1889; and Mr. SARGENT, who is practically a man without a country but none the less lucky and exalted, displays a brilliant array of his portraits. Painters as far apart in everything as Mr. VEDDER in Rome, Messrs. WEEKS and HARRISON in Paris, and Mr. ABBEY in London, all send home loyally



GOOD FRIDAY IN ROME. Elizabeth Nourse.



NORMAN BULL. Wm. H. Howe.

their most important works to help swell the chorus that proclaims the greatness of American art.

Among the most interesting and important of these picked canvases is Mr. Sargent's portrait of Miss Ellen Terry as Lady Macbeth, owned by Henry Irving and first exhibited at the New Gallery in Regent street in the Spring of 1889. It was not there hung, as at Chicago, as a "centre," but it blazed out even more vehemently among the pale and respectable English pictures. The British matron paused a moment before it, said "Oh! I don't like *that!*" and passed on. The painter undertook

to epitomize the tragedy of "Macbeth" in the portrait of an actress; he gave her an attitude—holding the crown of Scotland poised over her head with both hands—which she nowhere assumes in the play, and he took the sober and harmonious tones of her costume and her braided hair and pushed them up in the scale to a pitch of barbaric splendor and color. The face is very pale and with all the actress's tricks of "make-up" and expression accentuated by the courageous painter, the attitude is fierce and proud, the likeness is evident,—it is a portrait and a drama, both at once. Of more conventional sitters there are seven of Mr. Sargent's presentations, all of them marked by his well-known characteristics, the sort of keying-up of attitude and expression and color, the strong individuality, the unmistakable life in the face and figure. In one lent by Mr. Augustus St. Gaudens, the mother reads quietly, a little in the shadow, while her small son standing by her knee, looks at you; another is lent by Mr. Dunham of New York, the three-quarter length of a handsome lady in white with her hands suddenly clasped in her lap; the half length of a charming young girl, with very black hair and eyes, is owned by Mr. E. F. Shepard of New York; the portrait of Mrs. Inches is very proud and spirited, her purple velvet dress skilfully and summarily painted. In addition to all these Mr. Sargent sends the only study of the nude he has exhibited, the full-length, life-size, figure of a slender young Egyptian girl, standing with her back to the visitor but obligingly twisting herself round on her supple waist to braid the long locks of her black hair and show him her pretty Oriental profile. Near this picture, which the chaste commissioners have banished to a screen in the upper galleries, hangs another life-size painting of unashamed nudity by Mr. BRIDGMANN, startlingly white in itself and rendered still whiter by the contrast with the smooth olive tints of the *Egyptienne*. It is worthy of remark that Mr. Sargent's portrait of Lady Agnew in this year's Royal Academy is accepted as as complete in its serenity and refinement as his portraits usually are in cleverness and dash.

The many-sided Mr. MILLET is worthy a monograph by a skilful essayist. The contrast between his artistic temperament and his business abilities—with his literary talent thrown in as a disturbing factor—with which we have all been familiar for a number of years has taken on new developments at Jackson Park. Those believers in reasonable limitations who found it difficult to construct a man excelling at once as war correspondent, "hustler," skilful story teller and still more skilful painter of charming *genre*, full of subtlety, humor and mellowness, reconciled themselves to the situation by not liking Mr. Millet's classical subjects very much. Here at least, they said, he shows that he has bound-

THE ABSENT ONE; ALL SOUL'S DAY

PAINTED BY WALTER MACEWEN
(UNITED STATES)

PHOTOGRAVURE

This American painter, though born in Chicago (in 1859), has been educated in Paris and Munich and has found very many of his subjects in the peasant life of Europe. In this realistic study of an humble French or Holland interior he has, however, introduced a touch of imagination by bringing in spirit the dead but not forgotten mother of the family back into her accustomed seat while the daughter reads the service for All Souls' Day. Mr. MacEwen has three other pictures in the Art Galleries, but his largest exhibit is the two important decorative paintings for the tympana of the towers at the southern end of the Manufactures and Liberal Arts Building, executed in friendly rivalry with the two similar ones of Mr. J. Gari Melcher's. Mr. MacEwen's two compositions represented "Music" and "Life."

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OPEN-AIR STUDY FOR THE "EN ARCADIE"

AFTER THE PAINTING BY ALEXANDER HARRISON
(UNITED STATES)

FACSIMILE-TYPOGRAPHURE

The "Arcadia" hung proudly on a wall in one of the first American galleries that the visitor entered, and on the adjoining wall were two later canvases, a "Twilight," lent by the St. Louis Museum of Fine Arts, and a long and brilliant scene in which his nymphs appeared again in that beautiful, diffused light that haunts the sea beach in late afternoon and changes the waves, the sky and the human body into some rich and strange and very hard to paint. This picture was first exhibited at the Salon of the Champ de Mars in 1892, and in it he had combined the knowledge gained by many similar studies of this particular effect of light and color and slow, long lines of breakers advancing from under the early moon, or the mysterious eastern horizon, and dying on the sloping, opalescent sand. There are very few things more beautiful here below, spiritual, beautiful and mysterious, and the painter's colors have to be mixed with both earthy and technical knowledge and with that insight into the impalpable that is not taught in the schools.



THE THREE BEGGARS OF CORDOVA. Edwin Lord Weeks.

aries like other people,—the Roman or Greek girl “Lacing her Sandal” in the Art Gallery is a fair sample of the just good, not by any means inspired, painting of this sort of thing that he does. But this equanimity is now destroyed by the contemplation of the very distinguished decorative classic paintings, truly handsome and decorative, which we find under the domes of the Manufactures Building and the Casino,—paintings executed, too, at the last moment, in a desperate hurry, between New York and Chicago, in the intervals of “bossing” workmen and hurrying contractors. A fine chance to do a big, serene classic allegory, that shall hang together, harmonize with its fellow, with the architecture, and be better than many of the others! Another of these new considerations emphasized by the exigencies of the Fair, is rather a development of the old contrast—which presents itself as more bizarre than ever to the connoisseur, lounging comfortably on his elbows on the hand rail in front of the admirable “AT THE INN,” inspired by Shenstone’s lines :—

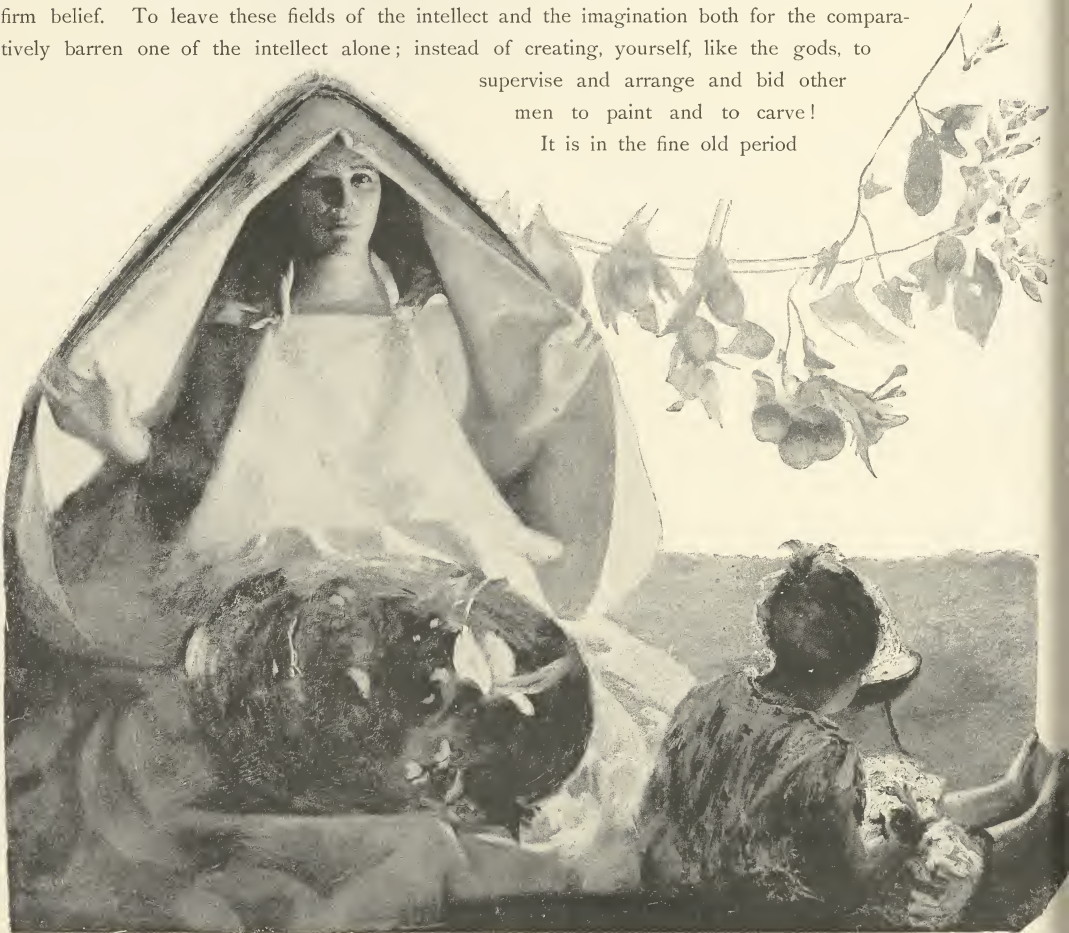
“Freedom I love and form I hate,
And choose my lodging at an inn.”

Across the gallery is the equally satisfactory “Antony Van Corlaer, Trumpeter;” up-stairs is the not-quite-so-good “Rook and Pigeon;” in England, purchased at the Royal Academy by the Chantrey Fund, is the delightful “Between Two Fires,” all of them similar in theme and period and all of them, you would say, painted by a fine critic, a scholar of a painter, a philosopher who appreciates leisure, quiet, old books, old wine, old themes, and who hates hurry, noise and common men. Fancy a reader of Shenstone entering, *con amore*, into an impromptu fight of his own begetting between his Chicago workmen and the “Columbian Guard,” and cheerfully accepting the bloody nose which he won in the fray! Before such versatility the mere scholar can only gasp in admiration.

The aforesaid connoisseur, if he be a painter, contemplating the "AT THE INN," finds himself wondering how any painter can bring himself to the point of giving up the pure enjoyment of painting such pictures as these even for the glory of assisting the Chicago Fair. The enjoyment, not only of the studious ease of civilization and the true painter's pleasure in his craftsmanship—probably the keenest of any, but also the artist's joy of *creation*, of making something where nothing was before, something definite, concrete, animate, very likely beautiful, that will be accepted by your fellow-men as an illustrious addition to their stock of luxurious and enlightened possessions and ensure your name from being forgotten or omitted till the end of civilization. The architect's creations, of course, are bigger and more important in a material way, but a building is far from being the personal representative of its author that a painting or a statue is, there is a very large part of it that is other men's—both in design and execution. As to the poet or the romancer, it is true that he has more liberty but, after all, his productions are only words, words—thin, unsubstantial, meaning something to this man—if he will read them—and nothing to that one; and the sculptor's creations are fatally hampered by the limitations of his art and by the poverty of his material. More than any other artist can the painter "let himself go" and still have something tangible as well as beautiful, to show for it,—according to the painter's firm belief. To leave these fields of the intellect and the imagination both for the comparatively barren one of the intellect alone; instead of creating, yourself, like the gods, to

supervise and arrange and bid other
men to paint and to carve!

It is in the fine old period



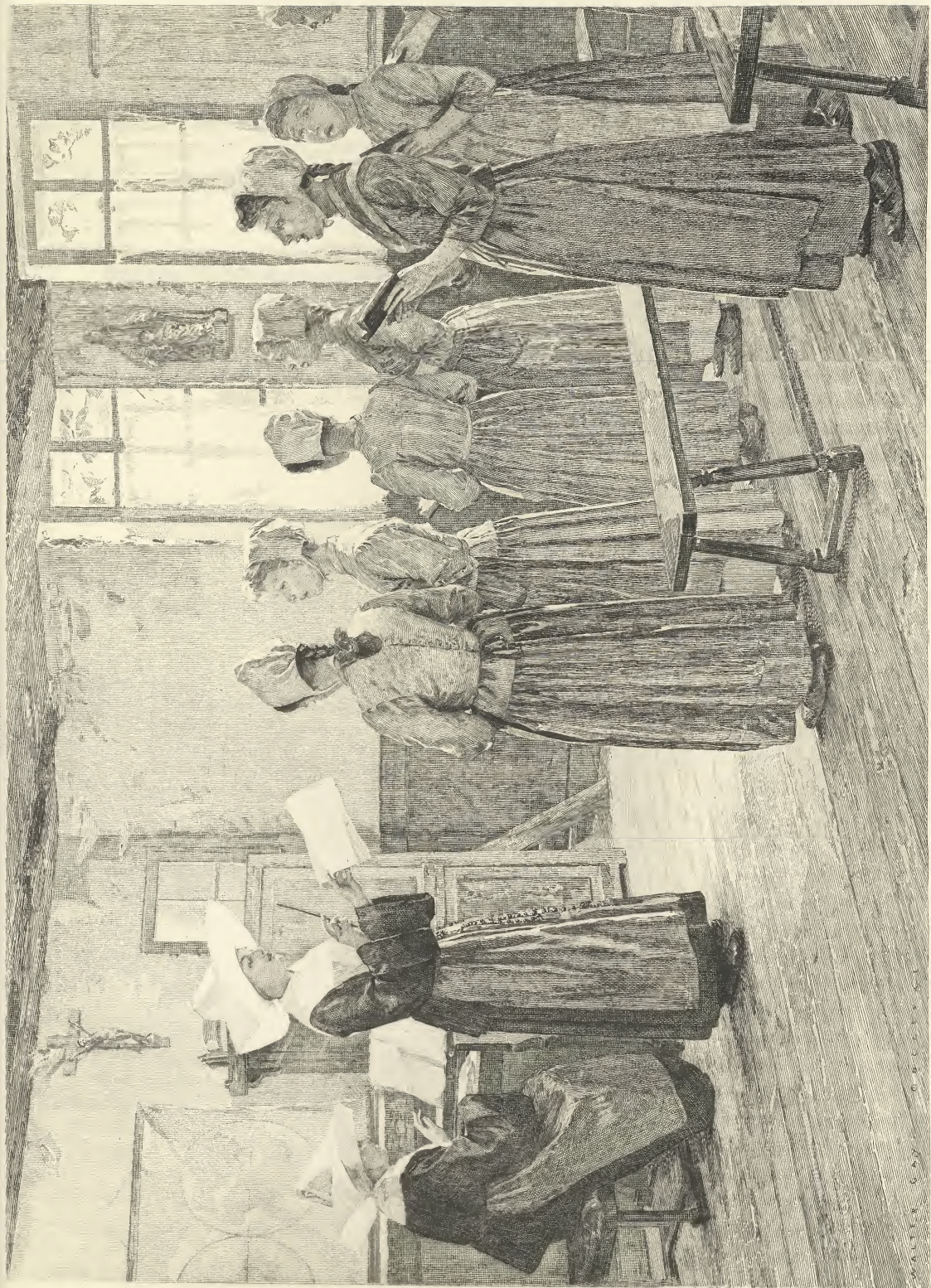
NIGHT MARKET IN MOROCCO. Thomas Shields Clark.

THE SINGING LESSON

PAINTED BY WALTER GAY
(UNITED STATES)

ETCHED BY CHARLES-ALPHONSE DEBLOIS
U. C. - 4

This painter, born in Boston, educated in Paris in the atelier of Bonnat, and "hors concours" at the Salon, has here given himself one of those favorite and most difficult painter's problems of painting whites. A bare, whitewashed room; a number of inmates with white caps and gowns of plain color; an ascetic eschewing of the delights of the eye in the way of sumptuousness, luxury and decoration. It is a painter's subject which would never have occurred to the Vincennes, for example, but the moderns are more sophisticated and more curious. Mr. Gay has four pictures in these galleries, but this may be taken as the most representative of his talent.



of wigs, cocked hats and swords that Mr. Millet's representative comes to take his ease at his inn. He is a handsome young gentleman, "wearing his own hair," as the romances of the times would say, and he sits in the cheerful inn room at a modest little feast so well painted that it inspires the healthful spectator with emotions of hunger as any well presented picture of a meal should do. His hat, sword and gloves are deposited in the window seat beside him, on the table before him the cold chicken waits invitingly while with his chin in his hand he contemplates the comfortable maid-servant bringing the jug of ale carefully with both hands and a snowy napkin. Nothing can be more satisfactory. This picture won the \$2000 prize at the competition at the American Art Association in 1886 and was allotted to the Union League Club of New York.

MR. ALEXANDER HARRISON is represented in one of the corners of one of the entrance galleries of the American section by three of his large canvases, the well-known "ARCADIA," one of his careful and beautiful studies of long lines of summer waves breaking on the beach, and a new "Bathers"—the same scene and nearly the same evening hour but enlivened by the presence of five or six young women, some of whom splash each other in the knee-deep water while two sit on the sand and look on. The distant reach of pale and opalescent waters is rendered with great skill and much charm of color; the bathers are well designed and vigorously painted, with strong hatchings and courageous accents, but they are somehow a trifle disappointing in their flesh tones and a good deal like each other. It is however unsafe to criticise these details when the painter has studied his very difficult subject and the critic has not. Mr. Harrison's "Misty Morning" is very pleasant to the eye with its pale green tones, and he also sends a twilight study lent by the St. Louis Museum of the Fine Arts.



THE RAIN. Childe Hassam.

The "Arcadia," it will be remembered, was hailed at its first appearance in the Salon of some years ago as one of the most brilliant examples of rendering of open air and sunshine that the modern school had seen, and a facsimile typogravure of this triumph of painting will be presented to the readers of this work.

On the same wall with the "Bathers" hangs CARL MARR's important canvas of the "SUMMER AFTERNOON," lent by Mrs. Hearst of Washington, and opposite is his immense "FLAGELLANTS," the



PORTRAIT—MINIATURE ON IVORY. Miss R. N. Van Trump.

largest and most important historical composition in the American section and one of the largest and most important in the Exposition. Of this the photogravure will give an excellent transcript, and of the "SUMMER AFTERNOON" M. Leon Lambert's etching strives with much success to reproduce the charm and truthfulness of color and warmth, the sense of security behind this grateful leafy screen and of the blazing light outside that can only break through in golden spots which fleck indiscriminately the ground, the active fowl, the small dispenser of crumbs and his mother, and the feasters and sewers beyond. There are no better renderings of this favorite and most difficult of painter's problems in these galleries, and to the high technical skill is added that touch of sympathy and imagination which is necessary to complete the painting's artistic value. In comparison with this glowing brush work the "FLAGELLANTS" seems somewhat cold and gloomy—as suits the gloomy mediæval subject, but there is much good painting in this immense, crowded and well-arranged and balanced composition. The painter bestowed

upon it more than three years of labor, and it was shown with much effect at the Munich Exhibition of 1889 where it was awarded a gold medal, being hung in a room entered through a dimly lighted ante-chamber and directly opposite the entrance, so that the first impression was almost that of looking out a window on the crowded and tormented cathedral street. The foremost of the advancing multitude of figures are life-size and the difficult perspective is well managed; against the throng of half naked and white-draped fanatics the two dark figures of the leaders are effectively contrasted and the banners and crucifix give accents of warmer tones. The outbreaks of these strange religious fanatics were not confined to any one country of Europe and occurred at various intervals from the thirteenth to the sixteenth centuries, but the painter's scene seems to take place in the streets of an Italian city and about the period of the thirteenth century. Traversing the country in large numbers these enthusiasts proclaimed everywhere that the wrath of God was excited against the manifold corruptions of the age and that the only hope of appeasing Him and averting the judgments to follow lay in self confession



RONDEAU. Mrs. Louise K. Cox.

SUMMER AFTERNOON

PAINTED BY CARL MARR
(UNITED STATES)

ETCHED BY LÉON LAMBERT

Mr. Carl Marr, who calls himself American notwithstanding his German ancestry and his Munich residence, exhibits two of the most remarkable paintings in the whole gallery of Fine Arts—the very large “Flagellants” and this still better painted pleasant domestic group which hangs opposite it. From the huge, gloomy mediæval scene, with its crowded composition revealing in every detail the artist’s painstaking research, invention and design, to his charming, every-day theme, the transition is great and the painter’s range is evidently wide. His technical problem in the latter case, the keeping of “values” in this luminous, shaded atmosphere, with the sun spots breaking through like little meteors, was a very difficult one, and he has solved it in a manner that very few indeed could have bettered. His still as a painter has, however, long been established, both at home and abroad, and, as a permanent record in his native land, three or four of his most important canvases are preserved in the Metropolitan Museum of New York, one of the great national collections of the United States.





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SOAP BUBBLES

Printed by George Barrie.

AFTER THE PAINTING BY ELIZABETH GARDNER

SOAP BUBBLES

AFTER THE PAINTING BY MISS ELIZABETH GARDNER
(UNITED STATES)

FACSIMILE-TYPOGRAVURE

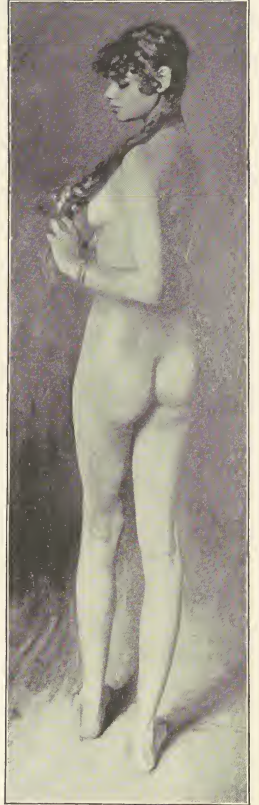
Few American painters residing abroad are better known by their works than this lady, pupil and emulatress of Banguerath. Both her canvases in the Exposition galleries have found purchasers, the one so well reproduced in our colored facsimile being from the collection of Mr. Arthur Tooth, of London. Miss Gardner's artistic notions are not those of the latest, but they will probably never cease to charm many buyers and sometimes, as in the case of the little maid with her feet tucked under her and all absorbed in her soap, she produces a figure that for directness of purpose, simplicity of presentation and sound technical knowledge would be creditable to her master. She was born in the State of New Hampshire but has long resided in Paris where she is Hors Concours at the Salon having received an Honorable Mention in 1879, a third class medal in 1887, and the bronze medal of the Universal Exposition of 1889.



DIANA. Kenyon Cox.

and abasement and self-inflicted scourings. Their doctrines and practices were vehemently repudiated by the Church which suppressed them wherever possible and executed their leaders.

A central position in one of the long walls of one of the lower galleries has been given to MR. BRIDGMAN'S large painting of Pharaoh's "PASSAGE OF THE RED SEA," etched for this publication by M. Adolphe Lalauze. This is his largest contribution, the white "DAY DREAMER" up stairs being considerably smaller, but many of the visitors probably prefer one of his three or four smaller reproductions of the privacy of domestic life in the East, the dusky sultanas and slaves and common mothers, their long-tressed little daughters and head-



EGYPTIAN GIRL. John S. Sargent.

shaven little sons absorbed in their daily avocations or idlenesses. One of the most picturesque of these luxurious interiors—in which, the artist would have us believe, the cheaper manufactured wares of Western Europe have not yet penetrated as the travelers assure us—is shown in the "A HOT DAY AT MUSTAPHA"—omitted in the Chicago catalogue. The "Red Sea" depicts the mad race of the Egyptian chariots for the shore before the returning wave overwhelms them, and the stress and terror of the flight, in which even the horses share, is very well presented. The monarch is distinguished by his central position, by



DAY DREAMS. F. A. Bridgman.

WORLD'S COLUMBIAN EXPOSITION



ALEX. HAMILTON. Wm. O. Partridge.

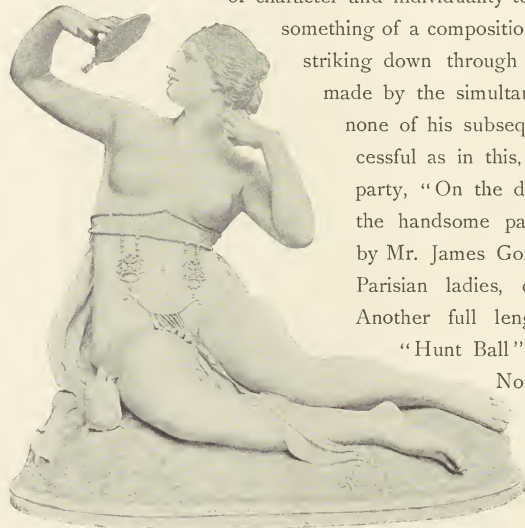
something proud and defiant in his aspect, and by the red harness and trappings of his charioteer and his white horses. In the extreme distance beyond him are seen the low cliffs of the shore, their top illumined by the warm rays of the setting sun.

Another American Orientalist, MR. EDWIN LORD WEEKS, makes a brave display at the ends of two adjoining galleries, and his large Spanish subject, the "THREE BEGGARS OF CORDOVA," is hung elsewhere. Of the latter, a reproduction will be found on page 17, and of the large "SOUVENIR OF THE GANGES" an etching by M. Manchon is given. These two pictures are among

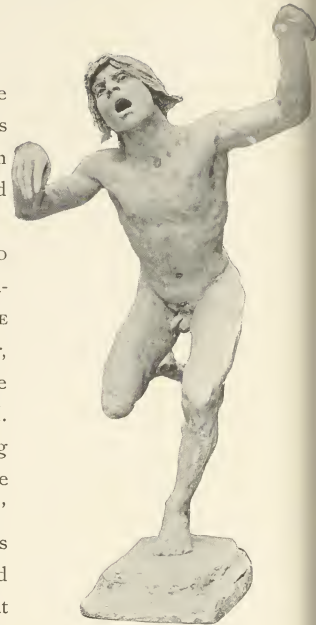
the four which the painter considers his very best, the other two being the "Pearl Mosque at Agra" and the "Restaurant at Lahore," neither of them shown at Chicago. The Ganges painting, generally known as the "Last Voyage," was one of the first of this painter's successes and procured him an Honorable Mention at the Paris Salon of 1885, and a first-class medal at the Exposition of 1889. Towards the holy city of Benares, rising in terraces on the farther shore of the river, two Hindu fakirs hasten in pious pilgrimage, but the elder of the two, overcome by age and fatigue, draws near the end of all his earthly travels and the doubt is great if he can reach the sacred strand to die. Of the three Spanish beggars sunning themselves no description is necessary, "story there is none;" the picture received the gold medal of the Philadelphia Art Club and was purchased for the Pennsylvania Academy of the Fine Arts in 1891.

The most purely Parisian of the American painters is probably MR. JULES L. STEWART, whose celebrated "HUNT BALL," etched for this publication by Champollion, remains one of the most successful pictures of that difficult subject, a modern, evening entertainment. Not only has the painter contrived to make his dancers look like gentle folks—which M. Jean Béraud, for instance, never does—and to give a great variety

of character and individuality to his presentable young men, but he has also made something of a composition out of his spotty and shifting crowd by suddenly striking down through their orderless congregation the long open space made by the simultaneous rush of the dancers, "dancing in tune." In none of his subsequent pictures has the painter been quite so successful as in this, and several of his best are here,—the yachting party, "On the deck of the Namouna;" the large baptism scene; the handsome panoramic view of Venice across the lagoon, owned by Mr. James Gordon Bennett, and two charming portraits of young Parisian ladies, one of which was exposed at Paris in 1889. Another full length portrait is shown among the pastels. The "Hunt Ball" is owned by the Essex Club of Newark, N. J.



KYPROS. John Donoghue.



THE GHOST DANCE. Paul Bartlett.

None of these absentees are less concerned about the local flavor than MR. WHISTLER, and the important exhibit which he makes in the American galleries adds an individual note, although the paintings are not those in which he makes his widest departures from the conventional.





SPANISH WOMEN. Wm. T. Dannat.

There is a large and apparently hasty sketch of a boy standing with his legs apart which does not interest the public, but there is also an equally summary marine, called "A Harmony in Blue and Silver" which is so excellent in color that it almost justifies its absurd title. The full length portrait of Lady Archibald Campbell, looking back at you over her shoulder as she turns away, which generally appears in any state exhibition of the painter's works, is here, and, at a little distance away, another canvas, similar in size and motif, "The Fur Jacket," equally refined and distinguished in its color scheme, a sort of "harmony" of olive browns. Mr. Alexander Reid, of Glasgow, is the happy possessor of this latter, of "The Lady with the Yellow Buskin" and of "The Princess of the Land of Porcelain," also here catalogued, and the last named is probably the most important work of the group. In the rendering of this Chinese or Japanese lady, standing idly with a screen behind her, the ingenious and searching painter has apparently set out to make a beautiful color arrangement that shall all the time conserve something of the somewhat hard and disagreeable coldness and quality of porcelain without being hard or disagreeable,—and a very interesting study he has made of it. There is also a good "Nocturne," located, with more or less reason, at Valparaiso, a portrait, and about sixty etchings.

Among the painters summoned to Jackson Park to contribute to the mural decorations of some of the more important buildings was Mr. VEDDER of Rome, but the contrast between the two cities was too great and the artist abandoned his commission and recrossed the seas to the Forum and the Pincio. Even there, he finds, like Mr. Ruskin, the soul-destroying march of modern improvement gradually abolishing all those memories which alone make life endurable in old countries, and the absence of which makes it not endurable in new ones. It is in accordance with these great truths that we find the most valuable and characteristic part of the painter's exhibit in the Fine Art Galleries those pictures which he executed long ago and with which we are all familiar. It is much to be regretted that "The Lost Mind," probably the most subtle and learned artistic rendering of impalpable things that he ever executed, is not here, but in its place are the "Roc's Egg," the "Fisherman and the Genie" and the fine "Lair of the Sea Serpent." The latter,—a very good bit of imagining—rather curiously, does not

gain much in impressiveness by its color, as the "Lost Mind" does. The two scenes from the Arabian Nights, small canvases, will seem to many visitors to be better painted and better conceived than some of the painter's later work. The two large heads of "Samson" and "Delilah" are framed in appropriate carved borders of shears, locks of hair, etc.; the "Morning" shows a half-length figure of a young girl by a window through which the early light comes; the "Cup of Love" is an allegory represented by three figures, the meaning of which is not very clear; the "Soul in Bondage" is represented by a nude female figure, winged, and loosely bound, a butterfly on her hand and a curious sky beyond her. The well-known "Young Marsyas," goat-legged and fluting to his rabbits, is also here; a study of a "Venetian Model;" and another of three heads, of a young girl, an old man and an angel with a halo,—all of them discontented. In the "Sea Serpent" the sense of formidable bulk and strangeness is admirably given,—the immense beast lies sleeping on the sand hills of a lonely headland, the deserted sea stretching away to the sky; and in the little picture in which the imprudent companions of Es Sindibad of the Sea break open the Roc's egg the two distant specks of flying birds on the horizon are evidently of the size of cathedrals.

These paintings, in which one of the elder American artists justifies the claim of the national school to produce at least occasional works of thoughtfulness and imaginative power, were hung in the last days of the first month of the Exposition opposite to, and about the same time as, Mr. ABBEY's great painting intended for the decoration of the Boston Public Library. Perhaps it may be taken as an indication of the poverty of the national school that this great mural painting was given to an artist who had won his reputation exclusively as an illustrator,—though he has executed two or three smaller decorations that are certainly decorative and harmonious in color. But in this presentation of Sir Galahad at the court of King Arthur—perhaps owing to the height at which it is hung—there seems to be a certain lack of coherence in the color composition, there is a spot of red on one side, which is the good knight, and another spot of red on the other side, which is the king, and in the centre of the composition, a hole. This is, really, a curious white veiled figure that is about to lead Galahad to the throne. All the long background of the parallelogram is filled with knights and angels in parallel rows,



"GOT HIM!" Henry F. Farny.

THE SHEPHERDESS

PAINTED BY CHARLES SPRAGUE PEARCE
(UNITED STATES)

ETCHED BY RICARDO DE LOS RIOS

M. H. 1881, mhd. 3^e et. 1888, mhd. orig. 1889 E. U., H. C.

One of the largest and most important of the contributions of the Franco-American painters, in the art department of the United States, is this rendering of a typical French landscape, with its woolly flock guarded by a peasant girl, the faded blues of whose gown, like those of the "blouses," are so dear to painters and consort so well with the pleasant grayish-greens of French nature. This painting, one of the largest and most serious of those studies of French peasant life to which Mr. Sprague Pearce has devoted so much of his talent, figured also at the Paris Exposition of 1889. The careful, truthful rendering of this subject, especially of the distant field, the sheep and the sky, is very faithfully translated by the skillful work of the etcher.



Shepherdess, Pearce
1854





THE COURTSHIP OF MILES STANDISH. C. V. Turner.

the knights holding up their cross-handled swords and the gold halos of the angels making a long, golden arc that traverses the entire length of the canvas. There are many very good bits of design and color in this immense composition, and it will probably remain more interesting in the details than in the *ensemble*, despite the artist's clever and courageous attempt to tie it together with his golden arc. In the department of American illustrations, Mr. Abbey is represented by fourteen of his drawings for Shakespeare, to be studied and enjoyed at leisure, and in this section the display of the United States, in size and importance and artistic value, is worthy of our renown as book illustrators.

The works of art in the United States section reach a total of over 2500, the paintings alone numbering 1365, and it is as evidently impossible for us to do justice even to the most worthy in this picked collection as it is for the most industrious visitor to see them all. Of those selected for reproduction in this work several will have to remain unnoticed for lack of space, these selections having been made with a view of giving a certain idea of the width of the field covered by these painters and sculptors.

But the most important work of art in the American section may justly be considered to be the arrangement of the *mise-en-scène* of the Exposition itself, and in this connection an artist whose name should certainly not be omitted from any record was Mr. John W. Root, whose untimely death, only four or five weeks after his appointment as consulting architect, was peculiarly unfortunate. Mr. Root with Mr. Burnham had been closely connected with the development of the lofty and massive architectural features of Chicago's business quarter, and their selection as directors of the general laying out of the Exposition followed in the natural course of events. During the long preliminary discussions of the Architectural Board it was Mr. Root who drafted all the plans with his own hands as fast as they were formulated, and the general scheme of location of buildings and waterways as it now exists was that prepared by him in connection with Messrs. Olmstead and Codman, the consulting landscape architects. In the bringing about of that remarkable and effective coordination of professional labor, so rare in the history of architecture, Mr. Root's services were invaluable, and so

well was his preliminary work done, and so inspiring was his own example and influence, that this initiative force remained with his associates and left an enduring mark on all those arrangements of the general plan which have been considered the most valuable. On the front of the Fine Arts Building, looking south, have been placed two memorial bronze tablets commemorating the services of those two eminent young men who may be considered as the martyrs of the Exposition, Messrs. Root and Codman



THE ANGEL OF DEATH AND THE SCULPTOR. Daniel C. French.

A PURITAN GIRL

AFTER THE PAINTING BY DOUGLAS VOLK
(UNITED STATES)

PHOTOGRAVURE

This painting, from the collection of Mr. Thomas B. Clarke, of New York, is one of the artist's earlier canvases, and may be said to have been the first of his most successful ones. In this work he demonstrated for the first time conclusively his ability to take the somewhat worn theme of the Mayflower pilgrims, present them with all the suave charm of the latest Parisian technical methods, and breathe into them something of simple and natural human nature. None of his later variations on this theme exceeded this, either in the technical qualities nor in the natural humanity. Indeed, before this simple winter evening scene, with its single pathetic figure, so excellently conceived and painted, such fine old posing Pilgrim Fathers as we have been accustomed to in art may well be relegated to the lumber room. Mr. Volk's two other paintings at the Exposition are later works, a portrait of a lady and a Western study, big and warm in color, a "Mending the Canoe," brought ashore and turned bottom up in the long grass. He is a native of Massachusetts, and was a pupil of Gérôme.

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Engraving by J. G. Thompson

Isaac

Abraham

LE BUTIN (THE BOOTY)

PAINTED BY GEORGES ROCHEGROSSE
(FRANCE)

ETCHED BY EUGÈNE-ANDRÉ CHAMPOLLION
Médaille d'Or, 1889, E. U.-X 1890-H. C.-S^{re}. S. d^{re}l. R.

Unlike almost every other contributor to the Columbian Exposition, this distinguished French artist has thought it advisable to contribute his smallest works, rather than his biggest. As a painter of large, important and crowded canvases, M. Rochegrosse is very well known, although still but a young man. His "Andromache," "Nebuchadnezzar," "Salome," and especially his immense "Fall of Babylon," his latest sensation, might have been expected to have led up to something still more dramatic, imposing and huge for this great occasion. Instead, he is represented by this small but carefully rendered study of a group of captives waiting, with other trophies of plunder, the pleasure of their captors. The wall behind them is of blue enameled Persian bricks, and the ornamentation of the vases, etc., is Assyrian or Babylonian, so that this may be considered a sort of sequel to the "Mort de Babylone." The artist's second canvas in the Art Galleries shows us a pleasant Roman family party under a trellis on a terrace, and the two affianced lovers holding each other's hands in the foreground.



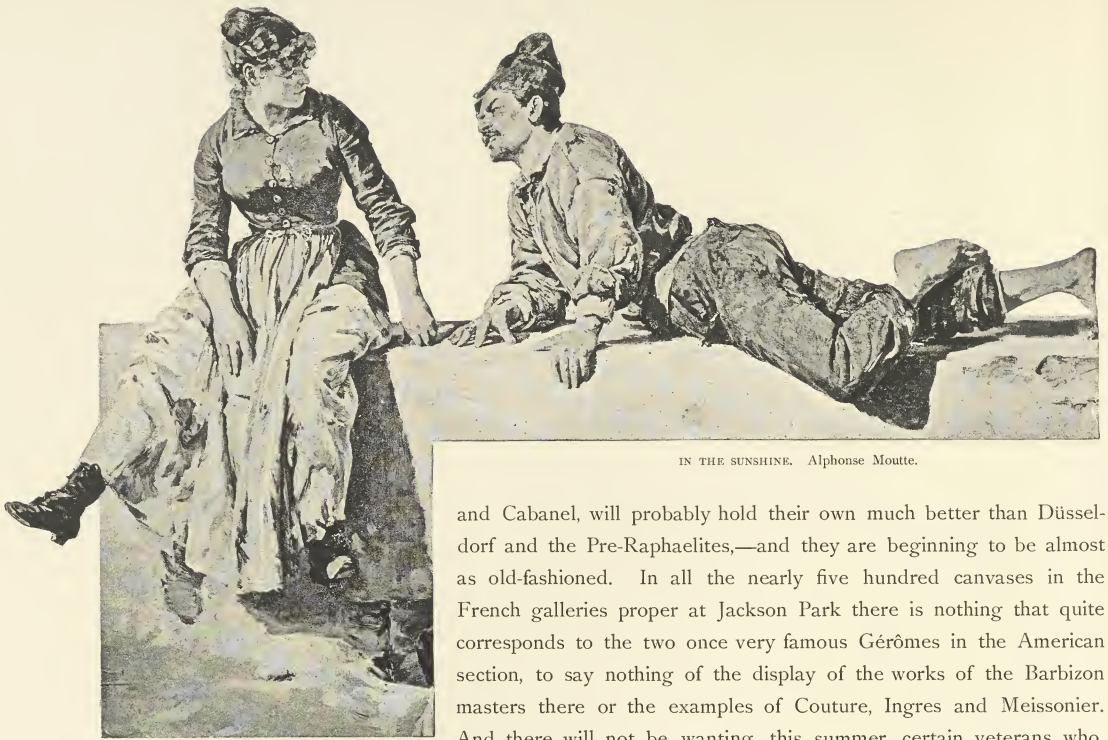
THE FAIRIES' CHARIOT. Mme. Madeleine Lemaire.

FRANCE



CUPID AND PSYCHE. F. R. Thirion.

A SMALL but very important portion of the great exhibit of French paintings in oil in the Art Gallery will be found in the American section,—somewhat unfairly displayed there as spoil of war, as it were, as trophies of America's glory and not of France's, and, indeed, the honors are perhaps easy between the nation whose school of contemporary art is signalized by so many triumphs and that one whose collectors are sufficiently munificent and enlightened to bear them away. For, not only do the private galleries of the United States—as everyone knows—contain a wonderful and never-sufficiently-to-be-treasured number of the best paintings of the modern French school but these collections include a number of examples of that particular period of this school which is rapidly passing away. In other words, they do, many of them, contain treasures of double value, historical and artistic, and the artistic value, in this case, will probably not evaporate in course of time as it has in so many others. Gérôme and Lefebvre, and even Bouguereau



IN THE SUNSHINE. Alphonse Moutte.

and Cabanel, will probably hold their own much better than Düsseldorf and the Pre-Raphaelites,—and they are beginning to be almost as old-fashioned. In all the nearly five hundred canvases in the French galleries proper at Jackson Park there is nothing that quite corresponds to the two once very famous Gérômes in the American section, to say nothing of the display of the works of the Barbizon masters there or the examples of Couture, Ingres and Meissonier. And there will not be wanting, this summer, certain veterans who, in the midst of the brilliant display of the younger generation, will sigh for the works of the older, for those intellectual qualities which in this most intellectual age seem to be disappearing from the art of painting. For that species of most learned and intelligent science of research and design, for those erudite restorations of historical incidents or classic fable, combining the latest announcements of the scholiasts or the archæologists with Ecole des Beaux-Arts draftsmanship, for those very satisfactory presentations of Oriental life which convinced the spectator that if men, camels and mosques were not so, they ought to be. Not only does the modern school do away with “subjects” and compositions, these dissenters will complain—and the painters of this country they find much worse in this respect—but, although the new painters may paint better than their predecessors is it not evident that they cannot draw as well. Where will you find, they exclaim, for example, such another piece of design as Gérôme’s “Eminence Grise” or the “Snake Charmer,” such a careful and quite satisfactory building up of a theme that is half-a-dozen things at once besides painting. What sort of an artist is he anyhow who can do nothing but paint. Go to! is this particular handiwork so much more valuable and wonderful than any other that it exempts its practitioner from the exercise of any other human intellectual activity. If so, what better is he than a Chinese jade carver. And the grumbler will go back to his appreciative enjoyment of Gérôme’s famous restoration of Father Joseph’s stairway, of the ostentatious absorption of that clever monk in his breviary and the intricate and endlessly amusing obsequiousness of the plumed courtiers, of the impossibly-clever grotesqueness and variety and Orientalism of the Pasha’s suite crouched in a long row against the blue enameled wall and watching with forty different kinds of attention the python and the smooth, naked, boyish charmer, of the beautiful nudity of Lefebvre’s “Cigale,” as well drawn and as well painted as any other nude and with a certain distinction of style to boot that, it seems to him, the others lack. Where shall he find another Meissonier who can display a regiment of foot guards in a space where “three cockchaffers would be crowded” and yet preserve the breadth of a master; when shall we see another “Decadence of the Romans”? Therefore it is well that these astute American connoisseurs have secured so many of the masterpieces of this vanishing school, and that some of them have come to Jackson Park to eke out and complete the great French art exhibit, perhaps the greatest there.

LA BERCEUSE (THE CRADLE SONG)

PAINTED BY EDOUARD TOUDOUZE

(FRANCE)

PHOTOGRAVURE

M. Toudouze might be called a searcher for the picturesque in the domestic, and in this pretty water color painting he has certainly found it by going back to the last century for his costumes and by consulting his fancy for a plausible incident. The baby's very picturesque "bonne"—of a kind that has unfortunately gone out of date—has carried him out into the garden, swung his cradle under a tree by the help of the gardener, and is now softly singing him to sleep. Happy baby!





On the other hand it must be admitted that, if the modern craftsmen are so enamored of their trade that they scorn to dilute it with anything else whatsoever, they certainly contrive to ring a surprising number of changes on the mere trick of painting in oil. What a variety of studies of bits, of things in air, earth and water, seen and imagined, they set themselves to paint, and with what a variety of individual skills they do paint these refractory models. The most obvious, daylight appearance of the most commonplace, the oddest accident of artificial lighting or situation, occasionally a corner or an interior which no man ever saw or can hope to see,—the *morceau* in nature, man, life, death, and fable,—and all done with such a versatility of employment of the same limited means and with such a happy knack of doing it well, plausibly and satisfactorily. If they no longer read, nor combine, nor dream, they have poured into this one narrow channel of a handicraft such a multitude of wits and *tours de main* as the world never saw before. Each man has his own method, and nearly everyone succeeds—to judge by such a display as this, never was one human trade more glorified. Even the casual wayfarer, to whom painting in oil appeals no more than banking, or ballistics, or sewing base-balls, feels that here is a vocation in which the workers, ignorant though they may be of all the things that interest him, have certainly a great faith and a great mastery.

All this is old, of course, and has been threshed over many times already, but, after all, there is a limit to the things to be said even about Art, with a capital A. The familiar subject comes up again, as persistently as ever in these fire-new galleries. In those of Holland, for example, it is all good painting and, practically, nothing else; in those of Great Britain, on the contrary, there is a singular variety of themes, historical, literary, imaginative, allegorical, metaphysical, but by no means the same high standard of technical excellence. The distinction is striking and most plainly set forth. But even in the latter school the new leaven is working; a paragraph in the introduction to the Fine Arts Department in the official catalogue of the "British Section," written by Mr. J. E. Hodgson, R. A., thus announces the gradual transformation visible to the experts:—

"One element has dropped out of our pictures to a great extent, and appears likely to disappear altogether,



GARDEN PARTY. Jules Machard.

that may be called the literary element. Whereas forty years ago, in a figure picture, it was not thought possible to command attention or to gratify the intellect, except by illustrating some author, poet, novelist or historian, art in these later days is allowed to assume a prouder and more independent attitude and to rely on its own resources. The anecdote is fast disappearing from pictures, and its place is taken by careful elaboration of the aspect."

IT is, then, "careful elaboration of the aspect" that we have to consider in the latest development of contemporary French art as exemplified in the Exposition Art Gallery. We may imagine one of our connoisseurs, no longer in his first youth, capable of appreciating good painting but not quite sufficiently in touch with the modern movement. This critic, hankering after more things in his art than painter's painting, will say, we will suppose, that the French artists read excessively little. They know about two or three of the principal Scriptural and classic incidents of course, the story of Judith, of Hagar, the Annunciation and the Crucifixion, and they know that Diana was a huntress, had nymphs for followers and was spied upon by Actæon. But as to that thirst for exactness of archæological

information which still sends the English painters to the British Museum and South Kensington before they begin their erudite compositions, these Frenchmen know it not, and they appreciate their classic themes so little that they represent the chaste Diana as eternally naked, and thereby insult her far more flagrantly than did the Bæotian hunter. Even when they do paint abstractions, he would say, or classic or Scriptural subject, it is only a case of an arbitrary name applied to the studio model, who may be recognized in one canvas as a "Madonna" and in another as an "Enigma," and they would do better, he may conclude, by confining themselves to their artistic, possibly, but



THE HOROSCOPE. Victor Gabriel Gilbert.

certainly unintellectual, portraits and landscapes which seem to him to constitute more than half of their output.

And he will be able to cite authorities in support of these heresies. Monsieur Fernand Cormon, for instance, who bears an honored name in the Paris Salons, writes an open letter to the "young English painters" recently in which he urges them, above all things, not to be carried away by the better painting qualities of his compatriots but to stick to their own views of art, to "*never lose sight of that sincerity of feeling which is the essence of originality.*" These words he underscores. "I would most earnestly implore them," he adds, "not to forget their national qualities—not to lose, when in our midst, their power of subtle and searching analysis, or their sense of exquisite mystic poetry." This appeal he bases on the fact, as it appears to him, that there are only two national schools of painting at the present day, the French and the English. The artists of all the other nations, America included, with the exception of a few remarkable personalities, such as Israels in Holland, Von Uhde in Germany and a few others, "are but the pupils of the French school." There is no word here in confirmation of

PIQUEUR SONNANT LA "SORTIE DE L'EAU"

(WHIPPER-IN SOUNDING THE "SORTIE DE L'EAU")

PAINTED BY PAUL TAVERNIER

(FRANCE)

ETCHED BY CH. COURTRY

Médaille d'Or, 1889, E. C. - H. C. - 3^{re} S. d'A. P.

M. Courtry is one of the foremost etchers of the day, and in this handsome plate he has devoted his talent to reproducing one of the best painted and pleasantest in color of the pictures in the French galleries. The somewhat technical subject resolves itself in a very agreeable composition of a red coated huntsman, on a handsome gray horse, blowing cheerfully into a great horn on the borders of a woodland lake; a dozen hounds are venturing into this lake in pursuit of a fine stag, who toils warily out on the opposite shore, and in honor of whose just completed swim the huntsman sounds the "issue from the water." Another rider, on a dark horse, comes up gallantly behind, and the rest are not far away. M. Tavernier, who was born in Paris and was a pupil of Cabanel and Guillaumet, frequently exhibits hunting scenes in the Salon, in which, as in this, he may be said to endeavor to unite the classic finish and style of one of his masters with the more robust and sterling painting qualities of the other.



the modern doctrine that painting is concerned with good painting alone, and that mystic poetry and subtle analysis are for the bad painters only. But then M. Cormon himself is one of the few good French artists who still go in for learned and historical or semi-scientific compositions,—so that he may be biased in favor of the “literary artists” himself.

There is no doubt that the French school is well represented in the World's Columbian Exposition. Both the old methods and the new are here presented by some of their most distinguished examples, but the latter are, naturally, much the more in evidence. After the Art Jury for the Chicago Fair, which was composed of twenty-eight of the leading painters and sculptors, had accepted some 420 canvases in oil alone, including both those *hors concours* and *admis d'office*, it was found, after the experimental hanging, that there was still room for more in the space allotted, and more were accordingly chosen. When the World's Fair Commissioners made their tour of Europe in the summer of 1891 they were nowhere more favorably received than in Paris; M. Ribot, Minister of Foreign Affairs, M. Berger, Director of the Paris Exposition of 1889, M. Antonin Proust, Art Director of that exposition, M. Guiot, Minister of Commerce, M. Favette, appointed by the French Government Special Commissioner to superintend and organize the French section of the Chicago exhibition,—all manifested the proper interest in this opportunity to assert once more before the world the supremacy of French art. M. Proust was appointed Commissaire Général of the Art Department for Chicago, but resigned this post in December, 1892, and was succeeded by M. Roger Ballu, then recently made principal commissioner for all exhibitions of the fine arts both in France and abroad. The amount of wall space allotted by the Chicago



HUNTSMEN OF THE SIXTEENTH CENTURY. E. V. Luminais.

authorities, 29,201 square feet, the next largest to that reserved for the United States, was very considerably less than that asked for. In the section of sculpture—in which it has been held in very modern times that the true supremacy of contemporary French art lay—great efforts were also made. Much of the completeness and importance of this section is due to the enterprise of the Chicago Art Institute, the officers of which made direct application to the French department of the Beaux-Arts for facilities to acquire casts, the size of the originals, of the principal works of living sculptors. To this Institute will probably go, at the close of the Fair, the very valuable collection of casts accordingly taken in the Museum of Comparative Sculpture in the Trocadéro, embracing examples of the decorative and architectural sculpture of France from the eleventh to the nineteenth century, and which formed such an interesting feature of the Exposition of 1889. These are arranged in the East Court of the main building of the Art Gallery. The American committee who undertook the making of these casts in connection with the French authorities paid the greater part of the costs of execution and all those of packing and of transportation. Permission having been refused by the ad-

ministration of the city of Paris and of the Government to some of the living sculptors who wished to send their works, the property of these public bodies, to Chicago, authority to have casts taken from them was readily granted.

Thus, of those selected by the representatives of the Art Institute, the director of the Muséum d'Histoire Naturelle authorized the casting of FRÉMIET'S "Stone Age;" the director of the Musées Nationaux et de l'Ecole du Louvre, that of CHAPU'S "Joan of Arc;" and the director

of the Bâtiments Civils, that of CAIN'S "Rhinceros Attacked by Tigers." Figures from RODIN'S much-discussed immense group of the "Burghers of Calais" were also secured, FALGUIERE'S "Diana," BARRIAS' "Mozart Enfant" and "Dernières Funérailles," MERCIÉ'S "Quand Même!" IDRAC'S "Salamambo," and the four famous figures from the tomb of General

Lamoricière by PAUL DUBOIS. None of these statues are new, at least in the modern sense of the word, but they are among the finest of any modern school, and their future presence at Chicago, even in counterfeit plaster, will be a liberal education. They will remain the property of the Art Institute,



ZOUAVES AND FOOT SOLDIERS. Marius Roy.

LA FÊTE-DIEU

PAINTED BY ALBERT AUBLET
(FRANCE)

PHOTOGRAVURE

M. Aublet has made the pretty custom of gathering flowers for the services of the Corpus Christi festival an excuse for painting a graceful group of young demoiselles most picturesquely occupied in a very handsome summer place. In fact, in this picture he has, as it were, summed up all the best qualities that he is able to put in all his works, and this is consequently recognized as one of his two or three "chefs d'œuvre." His subjects are nearly always modern, and occupied with the more refined and luxurious life of salons and summer watering places. This picture was exhibited at the important exhibition of his works which the artist made in the Petit Galleries in 1889.







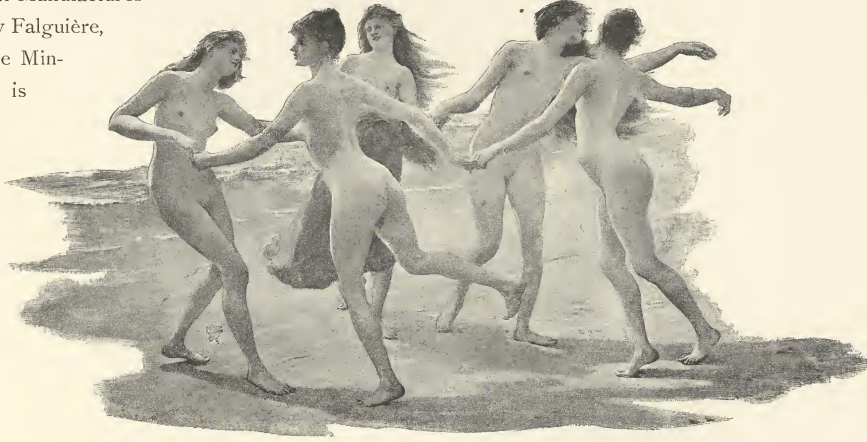
ON THE SEA-SHORE

PAINTED BY ALBERT AUBLET
(FRANCE)

FACSIMILE-TYPOGRAVURE

In this picture the painter returns to one of his favorite themes—modern woman, preferably young and more or less elegant, with the open sea for a background for her graces. Sometimes she poses along the beach in her bathing dress; sometimes, as in the present case, she is correctly draped, gloved and parasoled, and has even brought along the baby and the nurse. In contrast with this worldly prettiness and style the illimitable ocean beyond makes a fine, suggestive contrast. Of M. Aublet's two other paintings at the Exposition, the largest represents these same ladies, or their sisters, gathering flowers for the fête of Corpus Christi, in a pleasant, summery enclosure; and the other, a study of some old and salty men at Tréport. The artist, who is a native Parisian, received an Honorable Mention at the Salon of 1879, a third-class medal at that of 1880, a medal of gold at the Exposition Universelle of 1889, and the red ribbon of the Legion of Honor in the following year.

but the Commissariat Général des Beaux-Arts paid the costs of their package and transportation on the condition that they should be placed in the French fine arts galleries during the Exposition. Before the French section in the great Manufactures Building sits the new figure by Falguière, a special commission from the Ministre des Beaux-Arts, which is also to remain in the city of Chicago, the stalwart seated figure of Republican France, crowned and cuir-assed, grasping her sword and her tablet inscribed with the "*Droits de l'homme*." Even our discontented critic is forced to admit that they didn't do any better sculpture even in the palmy days of Gérôme and Cabanel.



ON THE SEA SHORE. Raphael Collin.

Equal efforts were made to secure, on these Western shores, an adequate representation of the products of the great national art manufactories, and the truly imposing display thus gotten together was exhibited to the admiring Parisians in the Palais de l'Industrie early in March of this year, before shipment. The Sèvres establishment makes the most important showing, and its cunning workers in *biscuit* have invaded the department of the reproductive sculptor with singular delicacy and perfection of manipulation. Here may be seen again CHAPU's bust of the President of the French Republic, INJALBERT'S "République," AUBÉ'S "Liberté" and "François Boucher," SUCHETET'S "Leda," BARRIAS' "Mozart Enfant," AIZELIN'S "Judith," "DELOYE'S "Catherine of Russia." The decorated pieces, vases, plaques, table-service, etc., are to be seen, and not to be described. One of the most magnificent of these objects, however, the great VASE DE RENNES, 150 centimetres high, the largest piece ever made, has been admirably reproduced in polychrome lithography for this work, having been specially placed at the disposal of the publisher by M. Baumgart, Director of the Sèvres manufactory. Four months of labor and sixteen printings have been required to produce this sumptuous reproduction of this magnificent piece. The national manufactories of tapestries of the Gobelins and of Beauvais, have also contributed their finest examples; from the former come the famous "Filleule des Fées," from Mazerolle's painting, the border by Galland, the "APOTHEOSIS OF HOMER," after Ingres' painting in the Louvre, Ehrmann's beautiful figures of "PRINTING" and "ILLUMINATING," also reproduced by polychrome lithography for this work, and from the latter, ten grand tapestry panels, the "Four Quarters of France," the "East" and the "West," from the paintings by Collin and Cesbron, the panels in the style of the Renaissance, "Mars and Venus," "Neptune and Amphitrite," from the paintings by Badin, and the luxurious salon upholstery after the designs by M. Chabal. No such display of woven stuffs was ever before seen on the shores of a Western lake. Among the multitude of works of decorative art only a few can be here cited, the ivory statuette of "Amphitrite" by Mercié, enameled with gold and placed on a pedestal of goldsmith's work, the faïence plate decorated by Mme. Moreau-Nélaton, the metal work of Brateau, and the cups of translucent enamel, gold cloisonné, of Thesmar.

It is hoped to give in this publication, in the full-page plates and in those among the text, a careful

selection from among the most worthy and the most remarkable of these masterpieces which in so many fields of art demonstrate so strongly the curious taste and intelligence of the French mind and the cunning of the French hand. Another of the lithographs, for instance,—translating with a skill that many a painter might envy the pearly and translucent tones of flesh—gives a reproduction of the largest painting on ivory said to be known to art or commerce with its ornate frame, the beautiful back of MME. HORTENSE RICHARD'S dreamer. This lady painter, Parisian born and pupil of James Bertrand, Lefebvre and Bouguereau, is well known in the Salon galleries by her miniatures and paintings on porcelain. This "DORMEUSE" was first shown at the Salon of 1892. Among the etchings, the collector's attention will probably be first attracted by Quarante's sympathetic rendering of COURTOIS' hardy portrait of "la belle MADAME GAUTREAU," the most distinguished, not only of the eight that he exhibited at the Salon de Champ de Mars in 1891 but of all that he has painted, if we may judge by his own verdict, or by the Jury's, and a beautiful piece of painting of pearly enameled flesh, auburn hair and white robe. In



THE ALARM. Emmanuel Benner.

strong contrast with this radiant assertion of life and pride is his other exhibit, also shown at the Paris Exposition of 1889, the loving portrait of a young girl on her bed of death,—“Une Bienheureuse,” “Happy are the Dead that die in the Lord!” Another of these etchings of price is that by Champollion after GEORGE ROCHEGROSSE'S newest work, “LE BUTIN”—a painting which is to this courageous young artist's other pictures as a study of a hand or a foot is to those of other painters. Weary of his gigantic and crowded canvases he has here, for the moment, settled down to the study of the *morceau*, that is to say, of a single group, with only a suggestion of his far-reaching archæology thrown in

THE BLIND MEN OF JERICHO

PAINTED BY PAUL-ALEXANDRE-ALFRED LEROY
(FRANCE)

ETCHED BY M. SALMON

M. H. 1884—Med. 3^e cl. 1885—S^{re} S. d' A. F.

This very large canvas, from the Salon of 1890, is one of the biggest and most important examples at the Exposition of what may be called the conventional modern manner of painting Scriptural scenes. The unconventional, modern manner, as exemplified by Uhde, Jean Béraud, and some others, requires that all the characters and accessories—excepting the figure of the Saviour when He appears—shall be strictly modern and European. In M. Leroy's presentation, it will be seen, the local color, on the contrary, is so faithfully kept that no formal or supernatural arrangement, haloes, etc., after the manner of the old masters, are permitted, but an intelligent effort is made to present the incident in the simplest and most natural manner possible. This painter, who was a pupil of Cabanel and is a regular exhibitor at the Salon, in addition to his studies in the Holy Land, paints portraits and occasional domestic scenes.

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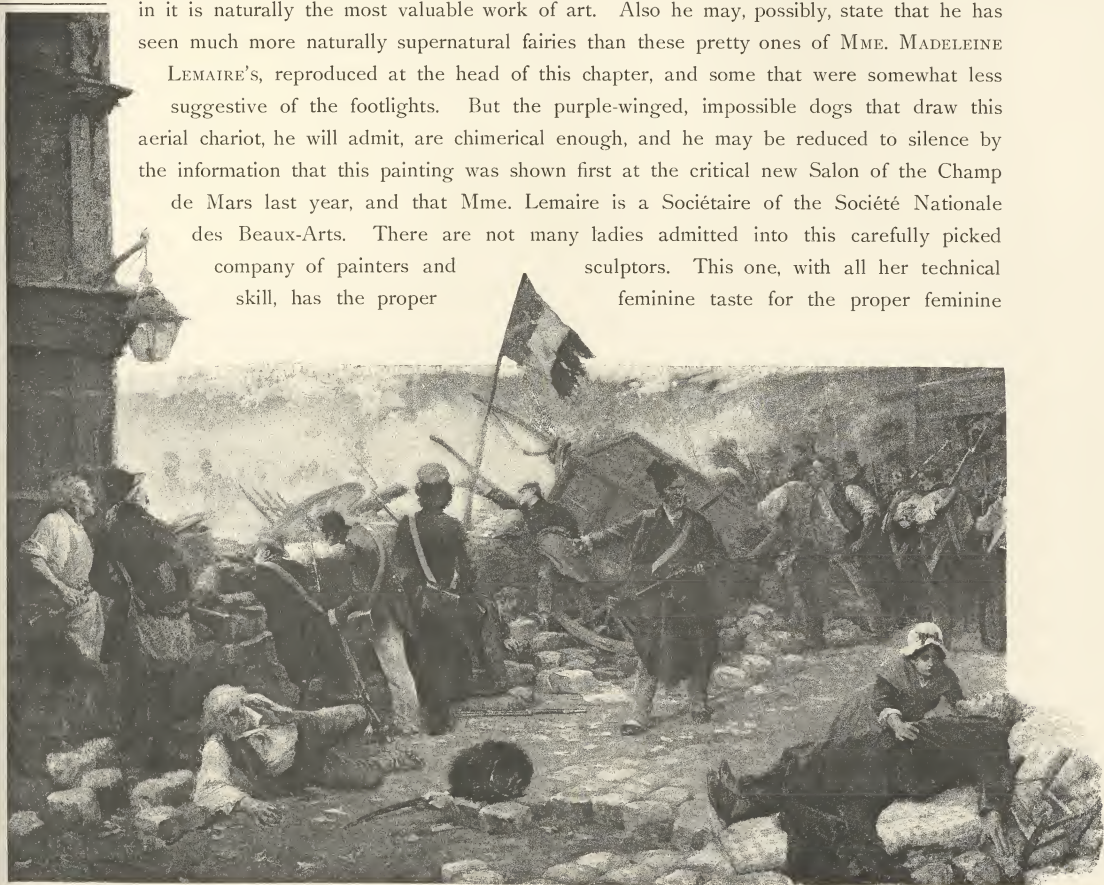


PAUL LERO

in the costume of the armed guard and in the bit of enameled brick wall behind him and his unhappy captives, perhaps a bit of one of those walls that M. and Mme. Dieulafoy unearthed in their last Persian expedition. Perhaps this "Booty," feminine and otherwise, is part of that which Cyrus carried off from that immense plunder of Babylon which Mr. Rochegrosse figured so vigorously at the Salon of 1891. And to set off against Mme. Gautreau we may put in our portfolios the charming tinted etching executed by Maurice Deville after CORCOS's pretty girl in blue,—a pearl of brunettes and a triumphant assertion of the compatibility of sweetness and the grand style.

The experienced picture-seer, before alluded to, with his eye for balance and distinction of composition and originality and style of conception, might pretend that he found in many of these modern works which aspired the most to the fine old historical and allegorical traces of that levelling tendency which he deploras. For instance, M. Rochegrosse's new picture, he might aver, had by no means even the relative importance as a work of art of his grand "Mort de Babylone" and is no better painted than at least certain parts of that immense and dislocated composition. There were studies of the nude, he will assert, in the foreground and a general able and harmonious arrangement of the diffused and tormented light in Belshazzar's great court which proved that very good painting was quite possible in the biggest archæological *machine*. And the picture which has the most good qualities in it is naturally the most valuable work of art. Also he may, possibly, state that he has seen much more naturally supernatural fairies than these pretty ones of MME. MADELEINE

LEMAIRE'S, reproduced at the head of this chapter, and some that were somewhat less suggestive of the footlights. But the purple-winged, impossible dogs that draw this aerial chariot, he will admit, are chimerical enough, and he may be reduced to silence by the information that this painting was shown first at the critical new Salon of the Champ de Mars last year, and that Mme. Lemaire is a Sociétaire of the Société Nationale des Beaux-Arts. There are not many ladies admitted into this carefully picked company of painters and sculptors. This one, with all her technical feminine taste for the proper feminine



A BARRICADE OF 1830. By Georges-Jules-Auguste Cain.



THE TEMPTATION. By Claude Bourgonnier.

things,—such as pretty, imaginative and sentimental subjects, birds, flowers, fan-paintings, etc. All these generally desirable qualities she demonstrates in her compositions for book-illustrations. In addition to this “CHAR DES FÉES” she sends to Chicago a new rendering of the pretty woman in the autumn woods lamenting the “FALLING OF THE LEAVES,” also reproduced for this work by M. Bourgeois’s etching, and an excellent painting of some plums at the foot of a tree. The initial to this chapter, another good old subject, is from M. EUGÈNE-ROMAIN THIRION’S Salon picture of 1889 showing how Cupid, having finally overcome all opposition including that of his puissant mother, carried off his beloved Psyche, “*tout heureuse dans son royaume*,” says the artist’s quotation.

One of the most brilliant examples of the painting of modern toilettes in the whole exhibition is M. JULES MACHARD’S so-called “GARDEN PARTY,” which hangs at the right of one of the entrances of one of the smaller rooms and which is merely a very capable study of a handsome lady in a handsome white satin gown, with a fine, big plumed hat, just as shown in our plate. It is a very civilized garden indeed for which such raiment is intended. This work was first exhibited at the Salon of 1892. ALPHONSE MOUTTE is a Marseilles painter and his Southern lovers, basking “IN THE SUN” on top of their wall are not concerned about the appositeness of their apparel and are therefore more natural, according to some theorists. This painter also sends a view of the entrance to the

harbor of Marseilles. The modern growth of luxury has not been without its influence upon M. LUMINAIS and for the last few years he has shown a growing disposition to abandon his early Gauls for their much more sumptuously attired descendants of the reigns of the Louis. To Jackson Park he, accordingly, sends two of his latest canvases, the “End of a Romance” and the “HUNSMEN, SIXTEENTH CENTURY.” In the former, one of D’Artagnan’s friends—or, much more probably, one of his foes—is left behind in a pleasant wooded valley with a fine sword-thrust through his body and is found by some compassionate monks; in the latter, there is no story at all but one of the richest color studies in the galleries, the landscape, the costumes and the handsome, silky coats of the horses all rendered with great technical ability.

“MY LITTLE BROTHER”

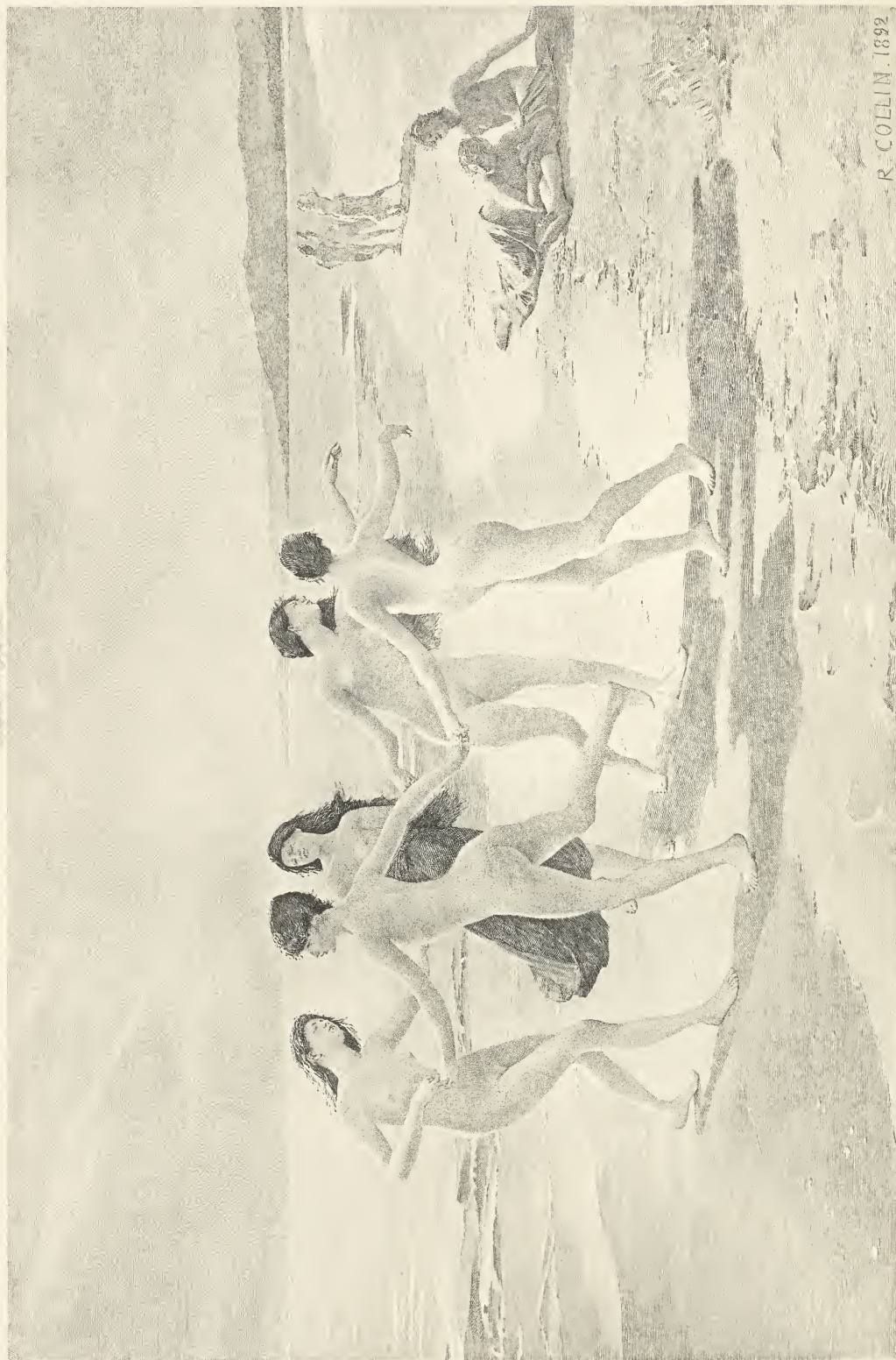
AFTER THE PAINTING BY ALFRED GUILLOU
(FRANCE)

FACSIMILE TYPOGRAPHURE

High up in a corner of one of the French galleries hangs this seriously painted little canvas, which attracts the visitor's attention despite its unobtrusive size and commonplace subject by the honest prettiness of the big sister's face—a prettiness which is plausible and realistic rather than conventional and doubtful. The “little brother” himself is as commonplace as babies frequently are, but the painter—one of the best of the modern French renderers of everyday subjects—has justified both his work and its reproduction here by this study of a pleasant subject without affectations or extraneous allusions.



ALFRED. GUILLOU.



ON THE SEA COAST

AFTER THE PAINTING BY L. J. RAPHAËL COLLIN

(1884) (1884)

AFTER ETCHING BY BARBOTIN

(1884) (1884)

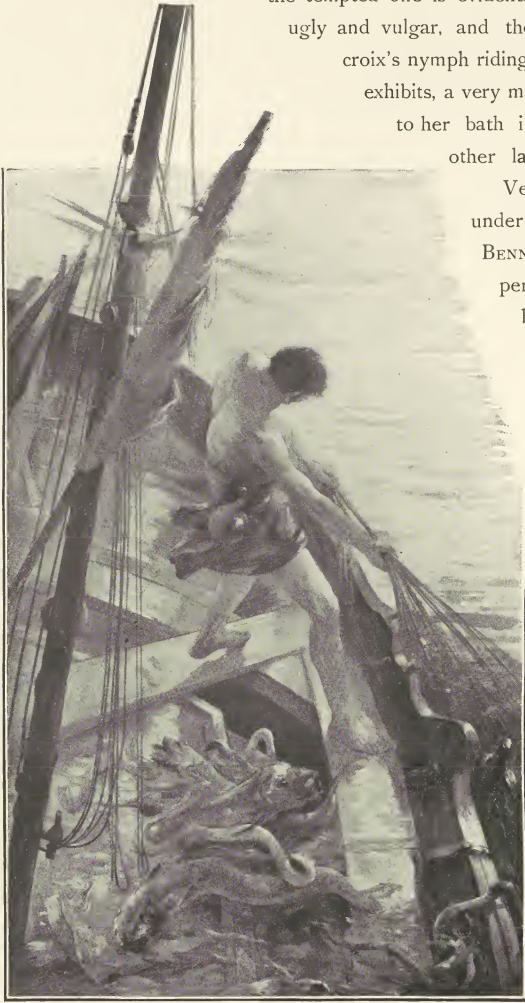
In his attempt to reproduce the illustre, poorly and opalescent tints of M. Collin's beautiful but not strictly accurate dancers on this bench the etcher has here abandoned the usual line work for his flesh tones and replaced it in great part with a skilful and ingenious sort of stippling touch. Only by this means could he get the necessary relief and difference of color rather than of value of his figures against the luminous background. This painting, in which the painter has given free scope to the exercise of his color faculty in the rendering of smooth and youthful flesh in full sunlight, presents indeed a very thorny problem for any reproduction in black and white, and M. Barbotin's solution of the difficulty is the most successful so far. The picture, painted in 1892 and very large, is one of the most important, and the most decorative in treatment, of any of Collin's works. M. Barbotin was a Prix de Rome, in 1884, he received an Honorable Mention in 1890 and a third class medal three years later.

In one of the three large central galleries of their section, No. 57, the French commissioners have arranged three or four of their very largest canvases and some half dozen of the most important studies of the nude in their collection. On a table near the Western entrance are displayed MEISSONIER's essays in sculpture, from the latest posthumous exhibitions of his works in Paris—the two equestrian statuettes, the "Herald of Murcia, Trumpeter of Louis XII," and the spirited, galloping figure of "Marshal Duroc;" a sketch or *maquette* executed for the last painting on which the artist worked, "1796, Campagne d'Italie;" the *maquette* of a "Wounded Horse," executed for the painting, "Siege de Paris;" the figure of a "Dancing Muse," for the tapestry of the painting "Le Chan," and the design for a chimney for his own studio in the Boulevard Malesherbes. All these, excepting the last, are in bronze after *cire perdue*, and each bears the stamp of the medal in bronze of Meissonier, designed by Chaplain. The *projet de cheminée* shows a plain marble or stone shelf supported on the shoulders of two bronze, nude athletes, so realistically modeled, apparently, as to promise to walk away at any moment and the mantle-piece tumble. On this is placed the well-known statuette of Meissonier executed by Vincenzo Genito in 1878. On one side of this large gallery is hung P. Franc Lamy's "Flowery Spring," and, on the opposite one, "ON THE SHORE," by RAPHAEL COLLIN; on the eastern wall is ALBERT FOURIÉ's "SPRINGTIME," all of these being very large canvases with numerous figures the size of life. On the western wall is CLAUDE BOURGONNIER's "TEMPTATION," and, in other corners, Henri Eugène Delacroix's "Sea Birds and Wave" and J. B. AUGUSTIN NÉMOZ "On the Brink of the Abyss," the figures in these being also of the size of life. Here is a sufficient variety of theme for that painting of the fleshly body in which the modern school takes such a deep technical interest, and a greater variety of treatment or of method and theory of seeing flesh in *plein air* it would be difficult to find. Collin's nymphs dancing on the sea shore are pearly and opalescent and elusive to a surprising degree; Franc Lamy's rather Parisian Dryads, seem to exaggerate the greenish reflections of the surrounding foliage on their pretty bodies and are distinctly of that hue; Fourié's Bacchantes, also in the woods but apparently somewhat more in the open, are hot and purple and lavender in their tone to a disagreeable extent. The three other painters, working on somewhat smaller canvases but also on subjects which may be called imaginative, are much more realistic in their treatment, and of these Bourgonnier's is undoubtedly the best painting. His subject is the very old one of the temptations of the flesh, the unfortunate tempted mortal, according to the legend, being represented by the monk, St. Anthony, and, in logical sequence, the painter has here rendered the warm, palpitating body of his temptress with a skill of brush work and a charm of color that render his study one of the best paintings of the nude in the Exhibition. M. Némóz has complicated his version of the same object lesson by some accessories, such as the brink of an abyss into which



IN THE SPRINGTIME OF LIFE. George Laugée.

the tempted one is evidently to fall, a serpent, etc., but his temptress is rather ugly and vulgar, and the same taint of the commonplace affects M. Delacroix's nymph riding the crest of the wave, as it does also his two other exhibits, a very matronly person yawning and stretching preparatory to her bath in the stream, and, to a less degree, two or three other ladies in a harvest field at twilight.



DECORATIVE PANEL; WATER. Paul-Louis Delance.

Very good flesh painting, but quite wrong in quality under the circumstances, may also be found in EMMANUEL BENNER'S "THE ALARM," a family of the Stone Age period suddenly issuing from their cavern home because of a chance visit from a friendly bear.

Here the flesh, not only of the mother, but of the father and of the old grandfather behind is as fair and soft as though it never had been exposed to wind and weather; but this is the usual practice of painters who undertake to restore for us the prehistoric times. Even the best of them, Cormon, is not above this tendency to paint pretty things. An excuse frequently put forward for this departure from conscientiousness, is that the prehistoric woman's hair was red, as is in this instance. In the Ethnological department of the Liberal Arts at Paris, in 1889, were a number of very interesting groups representing our very primitive ancestors in their first stages, and in these, constructed according to the latest scientific discoveries, they were represented in all their natural unloveliness, shock-headed, leathern-skinned, unclean savages. The beautiful roses and pinks and shapely forms of M. Benner's stout-hearted mother with the stone hatchet, are the products of civilization only, as are roofs, soap

and fine linen. Some of the comforts and safeties of this civilization may be seen for instance, in M. VICTOR GABRIEL GILBERT'S "HOROSCOPE," a painted arrangement of fine ladies and luxurious flowers on a handsome lawn on the edge of a grove, and the necessary military element may be found in the pictures by MARIUS ROY and GEORGE JULES AUGUSTE CAIN also reproduced in the textual plates for this chapter. The former's canvas shows us some "*Zouaves*" and *chasseurs à pied* campaigning, and it appears to be somewhere about meal time; the latter's "BARRICADE IN 1830" represents a serious bit of fighting with the necessary *poseur* in the centre foreground. This picture was executed in 1889.

The echoes of the great Franco-German war are finally dying away in French art, and the absence of important military pictures is quite noticeable in these galleries, though there is not understood to have been any formal interdiction of them as at the Paris international displays. There are about as many works treating of soldiering—though mostly in the times of peaceful reviews—in the German





A DAUGHTER OF THE RAJAHS

PAINTED BY PAUL SINIBALDI

(FRANCE)

FACSIMILE-TYPOGRAVURE

M. Sinibaldi's interesting color and costume study need not be taken too seriously as an ethnographical contribution—his title being merely one of those à-peu près with which the painters content their unsystematic minds. This does not in the least interfere with the picture's value as a work of art, and in this handsome reproduction the reader may enjoy at his leisure the skillful study of flower and drapery and metal work and comely youth posing straight and stiff like a peacock displayed to be admired. The painter is a young man, having received his first Honorable Mention at the Salon of 1886, the bourse de voyage for study abroad, two years later, and the bronze medal at the Universal Exposition of 1889.

galleries, a few in the Spanish and Italian, and even little Holland has three or four canvases devoted to the martial appearance of the Dutch troops. DeNeuville, being deceased, is represented only in the American loan collection, by his famous "Porteur de Dépêches," owned by Mr. Collis P. Huntington of New York, and Detaille figures much more conspicuously in the catalogue than on the walls. Among the French water colors, however, is a large study of Sappeurs from his brush, not catalogued. Of the regular 1870-1871 fighting scene there are only one or two examples, Boutigny's "Combat in a Village" and Guignard's "Scouts in Flight," two Uhlans tearing down a snowy road, one fallen forward on his horse's neck and his comrade dragging at the bridle to urge the animal on. In some contrasts with the smooth brush work of the "Combat" is the more vigorous treatment of Boutigny's second picture, illustrating some forgotten incident of the great campaign in Italy in which the General Bonaparte sits at a little table on a causeway and interrogates a native brought before him. MM. Grolleron, LeBlanc and MOREAU DE TOURS also find themes in the Revolutionary period, the former with his officers of the "blues" captured by the Vendean peasants and tied to a tree, the picture dated 1889; the second with his very dramatic and amusing "Return of the Regiment," and the third with his theatrical "CARNOT AT WATTIGNIES." This latter artist is the legitimate successor of the stilted



THE WASPS' NEST. W. A. Bouguereau.

military painters of the last century and one of the most sentimental and unartistic of the present day. His warriors are forever either striking attitudes for *le drapeau*, or *la gloire*, or else appealing to the groundlings in another way by self-conscious heroics.

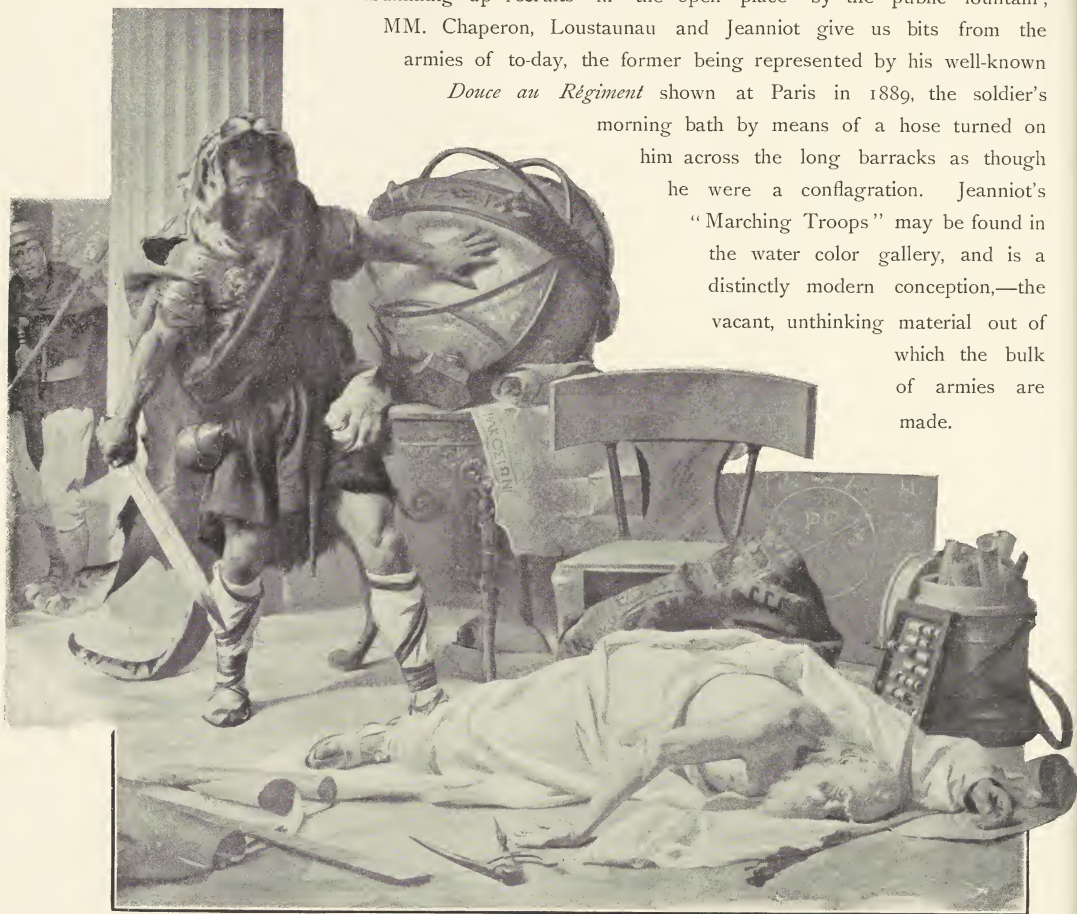
His "CARNOT," for instance, is a truly representative example of that historic method of taking the serious business of war which the gallic rhetoricians still maintain, even at this day. The illustrious ancestor of the present head of the French Republic—worthy of a more dignified representation—comes cheering and flourishing his chapeau, open-mouthed and demonstrative, almost as large as life, down into the foreground of the canvas; and the painter testifies his treatment by this quotation, in the official catalogue: "A grenadier fell wounded; Carnot took his musket from him and, resuming his place at the head of the column, he continued to mount

the plateau. Carnot and Duquesnay arrived at the same moment on the summit of the plateau and threw themselves into each other's arms to the cry of '*Vive la Republique!*'"

Grolleron and Le Blant are in better taste, though they approach their subjects from very different points of view. The former renders a good dramatic incident in a serious and well-considered composition, soberly and rather better painted than usual; the latter brings a sly touch of sarcasm and humor. His "*Retour du Regiment*,"—from the heroic army of the Sambre-et-Meuse we will suppose,—shows the grimy, ragged and ferocious battalion drawn for inspection in the public square and idly reviewed by a supercilious crowd of dandies, muscadins and incroyables, each the *dernier cri de la mode* and each more absurd than his neighbor. The warriors scowl darkly under this complacent observation, and there are signs of an outbreak on the part of one or two of the older *moustaches*. M. HENRI-PAUL MOTTE, forsaking for the moment his antiquarian researches in which he has won his renown, sends a large and spirited, but somewhat hard and spotty composition, the "*10TH OF AUGUST, 1792*," in which the gallant Swiss guards, in very red coats, are once more massacred by the Paris mob on the steps of the Tuileries.

DELORT goes back to the picturesque eighteenth century and shows a mounted recruiting sergeant drumming up recruits in the open place by the public fountain; MM. Chaperon, Loustaunau and Jeanniot give us bits from the armies of to-day, the former being represented by his well-known *Douce au Regiment* shown at Paris in 1889, the soldier's

morning bath by means of a hose turned on him across the long barracks as though he were a conflagration. Jeanniot's "*Marching Troops*" may be found in the water color gallery, and is a distinctly modern conception,—the vacant, unthinking material out of which the bulk of armies are made.



THE DEATH OF ARCHIMEDES. Edward Vinmont.



M. ALFRED PARIS'S "ROUTED," also reproduced for this work, gives a picturesque throng of mounted Arabs in full flight down a rocky ravine,—doubtless with the ever-victorious French troops at their heels in hot pursuit.

Among the *hors texte* plates, etchings and photogravures may be found as much variety of theme and treatment as this collection of paintings affords. The extremists of any school are here scarcely represented; the Paris juries seem to have adopted for their motto, sanity, rather than toleration. Some of the etchings have already been described, among the others that may be here noticed are Scriptural legends, one mythological and one hunting scene, one marine that includes a study of the nude, and among the photogravures, two specimens of the domestic *genre*, one of the XVIII century and one of the XIX. M. PAUL-ALEXANDRE-ALFRED LEROY'S version of the healing of "THE BLIND MEN OF JERICO," etched sympathetically by SALMON, is a very large canvas, the figures being nearly the size of life, and is dated 1890. Here we have the modern method of treating Biblical story, the personages, including the Healer himself, being all every-day Eastern folk taken in some every-day incident. There is, however, as is well-known, a still later method, exploited by Messrs. UHDE, Jean Béraud, and one or two followers,



THE 10TH OF AUGUST, 1792. Henri-Paul Motte.

in which the story is transferred bodily to modern times. One of the latest and most courageous of these enterprises of doubtful taste, Béraud's "Crucifixion" on the heights of Montmartre, Joseph of Aimathea, the disciples and the mourners being all French *blouses*, is hung in these galleries. In the

German section may be found one of the at least two examples in which Uhde has represented the personages of the Nativity as nineteenth century wayfarers, or work-people, this one being somewhat the less gross of the two and being, incidentally, beautifully painted. A woman, poorly clad and in great trouble, stands leaning against the wayside fence in the snow and the twilight and watches anxiously the disappearing figure of her husband who has turned off to the left towards some dwelling, evidently to demand shelter. M. Leroy is less enterprising, but he also dispenses with all the usual conventional baggage, the haloes, the attitudes and the artificial groupings. M. LOUIS PRIOU calls his quasi-mythological composition *Satyre aux abois*, which may be translated, "SATYR IN DISTRESS," but it is evident that this goat-footed is not in much real tribulation. While two of his uncouth offspring tug at his beard and his pointed ears, a malicious naiad in the stream drenches them all

with water, and the satyrs are said to have hated water in those times. This also is a large canvas, painted with much carefulness but not with much concern for the classics. The etching is by M. TEYSSONNIERES, and COUNTRY has rendered M. PAUL TAVERNIER'S "WHIPPER-IN SOUNDING THE *SORTIE DE L'EAU*," blowing gallantly in his hunting horn the appropriate notes for the wearied quarry's safe landing on the opposite side of the stream. As there is no unseemly slaughter here, and the



NOON. E. B. Debat-Ponsan.

stag seems to promise to leave all his pursuers duly behind, we can appreciate the cheerfulness and picturesqueness of the wooded scene and the good equipment of design and color which the painter has brought to the aid of his venary.

ROSSET-GRANGER'S "*Epavé*," or "*Flotsam*," first exhibited at the Champ de Mars in 1892, is a painter's problem, wrought out to amuse himself or shew his skill but not having much relation to art as generally understood. The problem is to render flesh tones, under certain conditions of death, wetness and reflections from sea-water, and when it is done the solution does not much interest anyone but painters. The accuracy of the modeling of the body may be appreciated, however, even by the unlearned, and M. PAUL-VICTOR AVRIL has made an excellent plate out of his most difficult subject.

The photogravure plates range, as will be seen, from reproductions of orgies like M. FOURIÉ'S "*Printemps*" to discreet and conventional ceremonies such as "AUBLET'S "*Fete-Dieu*," or pretty ones like Toudouze's water color, "*The Cradle Song*." This charming soubrette has carried her charge in his handsome, state cradle out under the trees, swung him on the branches in some manner—but in such a way that the ropes will certainly slip, and now proceeds to sing him to sleep. What could be nicer or better adapted to water-color art. M. AUBLET'S picture, on the contrary, is one of his largest and most important, and one of his best-known, having been one of the principal of those exhibited in his collection shown in the Petit galleries in 1889. It is seriously painted and with something less of dryness in the color than he generally gets, warm, summery, luxurious but not too cheerful in color or sentiment, as fits the preparations for a great religious commemoration, Corpus Christi day.

THE HALT

ETCHING BY A. LALAUZE
(FRANCE)

AFTER THE PAINTING BY J.-L.-E. MEISSONNIER

Meissonnier's work is represented in the French galleries only by some of his essays in sculpture—mostly reproductions in bronze of his sketches in cire perdue—and by a few etchings after his paintings. Of the latter, one of the handsomest and most important is given here,—Lalauze's admirable reproduction of "The Halt," painted in 1876. This distinguished aqua-fortist—one of the most skillful and original in the modern French school, as Hamerton justly calls him,—not only excels in the fidelity and intelligence with which he translates with his needle the work of the painter in oil but also as an original artist. One of the best known and most worthy of his works is a little series of ten plates entitled Le Petit Monde, devoted to the occupations and amusements of his own very small children in a neat Parisian interior. He received a medal of the third class in 1876, one of the second class two years later, and the bronze medal of the Exposition Universelle in 1889.





CARNOT AT WATTIGNIES

PAINTED BY GEORGES MOREAU DE TOURS

(FRANCE)

FACSIMILE-TYPOGRAVURE

The battle of Wattignies, fought on the 16th October, 1793, was one of the first victories of the new French Republic, and was largely due to the courage and military genius of the director of military affairs, Carnot, the illustrious ancestor of the present French President. The plain of Wattignies had been carried at the third desperate assault, when the foremost brigade of the advancing French was broken by the Austrian cavalry. Carnot rode up and rallied the brigade, set aside the general who had ordered a retreat and, dismounting, seized a musket from a fallen grenadier and led the troops to victory. He was ably seconded by the general commanding, Fourdan, and by another representative of the people, Duquesnoi; his brother, Colonel Carnot-Feulins, turned twelve pieces of artillery on the Austrian flank, and the victors embraced each other on the heights of Glarges, in sight of all the army and to the cries of "Vive la République!"

Still warmer, more sunny and still better painted is DEBAT-PONSAN'S "*Midi*," "NOON-TIME," from the Salon of 1890, a most learned and admirable rendering of the beauty of sunshine and, incidentally, of the charm of rest after rural labor and the joy of humble domesticity. Possibly things are a little too well ordered in this well-balanced composition, but the defect is not a serious one. To most minds this painting will appear to be more really decorative in character than M. PAUL-LOUIS DELANCE'S



MORPHIAMANIA. Georges Moreau de Tours.

"DECORATIVE PANEL—WATER," also reproduced for these pages, a very large upright canvas, sober and inclined to grays in the color, and with no particular little charm of compensation in sight for this toiler, unless it be the scaly heap under his feet. More of these humble folk, artfully arranged but with very little artificial glossing over of their awkward rusticity, may be seen in GEORGE LAUGÉE'S "IN THE SPRING-TIME OF LIFE," a very upright and much embarrassed pair facing each other in a pleasantly illuminated bit of greenery. Bastien-Lepage was one of the first to render this subtle charm of the tender passion burning sweetly through an uncouth exterior, like the flame of a horn lantern, as it were.

No résumé of the important paintings of the nude in the Exposition would be complete without mention of M. BOUGUEREAU'S work, and, as it happens fortunately, this artist, dearer to collectors than to other artists, has chosen to be represented in this department by one of the very latest and best examples of his much-prized and much-derided flesh painting. "*Le Guêpier*," "THE WASPS' NEST," given the painter's particular point of view—and, most any point of view is allowable in Art—is not only allowable but pretty, ingenious and well nigh charming. The idea is new, which is something, considering the number of changes that have been rung on the Young Woman and Cupid; the composition is graceful; the drawing is impeccable, as always with this Academician, and the pearly, lustrous, unrealistic flesh-painting becomes perfectly appropriate in this little boudoir allegory. You would not have Youth and Amour with the epidermis of peasants or bank clerks. So this heavenly-skinned maid—in the much embellished likeness of the Lily of Jersey—as she goes

heedlessly through this pleasant forest of nowhere-in-particular, comes suddenly upon this little congregation of loves and is immediately assailed by them in a buzzing, tumultuous swarm. What can be neater as a small bit of fancy, or more appropriate decoration for our sophisticated salons, where neither such maids nor such loves can come but in fancy. The painter's two other canvases, equally important in point of size, are far less so in any other respect. One of them is an insipid waxen Madonna in the clouds adored by insipid waxen cherubs, and the other, a trifle more virile, shows us the three women—impossibly clean—come to the mouth of the tomb. "*Le Guêpier*" first appeared in 1892, in the same year as Raphael Collin's "*Au Bord de la Mer*," and Mr. Yerkes, of Chicago, is the proud possessor thereof.

The connoisseurs of realism can turn from this unreality to M. MOREAU DE TOUR's *fin de siècle* conception, "*LES MORPHINOMANES*"—two ladies of rather uncertain age and unpleasant aspect in the act



THE DEAD CONVERSING IN THE OTHER WORLD. Charles Ronot.

of administering to themselves with little subcutaneous injections. From this very contemporary subject we may fly to M. CHARLES RONOT, of Dijon, who has taken the trouble to materialize for us one of the irreverent Lucien's flippant reports of the dialogues of the great shades in the under world. His personages are three great monarchs and the scoffer Mænippus; the latter rails at the fallen majesties, indignant at the outrage of their fall: "The real outrage was that of your conduct on the earth, when you compelled your subjects to offer you adoration, when you carried yourself insolently over freemen, when you forgot so completely that one day you should die; now, you may weep that you have lost all." Cræsus exclaims, "Great gods! where are all my immense riches?"





Midas says, "Where is my gold?" and Sardanapalus, "Where, my pleasures?" and Mænippus answers, insolently, "Good enough! weep for them!" From this not very profound satire the painter has produced a large canvas, the figures nearly the size of life, and each in the conventionally appropriate attitude to his sentiments of the moment. And M. EDOUARD VIMONT, falling back on the stock academical subject of the "DEATH OF ARCHIMEDES," has painted a large, well-arranged and sufficiently archæological composition of the end of the learned mathematician, so absorbed in his calculations that he neither heard the roar around him of the city taken by assault nor the entrance of the barbarian soldier who was to slay him.

As already stated, the comparatively very small and carefully selected representation of contemporary French Art in these galleries keeps itself well within certain definite bounds. The followers of Manet are scarcely in evidence at all; the work of the Institute is here, but scarcely in sufficient



THE RETURN OF THE MISSIONARY. José Frappa.

force to make a noticeable feature. M. BONNAT, for instance, has three portrait canvases, two of them of his latest and most characteristic, that of Cardinal Lavigerie, sitting upright, dignified, imposing, bringing the full force of all his Churchly dignity to bear upon the painter in front of him who is painting his portrait, and that of Renan, stooping, familiar, hands on thighs, but even more imposing in his weight of years and authority. CAROLUS-DURAN has sent four portraits, the three officially catalogued scarcely characteristic of his best and most sumptuous methods, though one of them is the very clever full-length study of a lady in gray, from the Salon of a year or two ago, and another the somewhat unfortunate presentation of the *richissime* American whose carefully confectioned complexion scarcely accords with the elaborate magnificence of her toilet. But, as an afterthought possibly, he has added that beautiful painting of his daughter, sitting sideways and regarding you with the lustrous and candid eyes of youth, that will probably remain one of his masterpieces. JEAN-PAUL LAURENS is by no means so striking as he was in the Salon exhibit of this year; his "Christopher Columbus" is a very perfunctory



LA FOURMI. G. Dubufe, fils.

contribution to the discoverer's celebration, and suggests nothing more inspiring than a rather shabbily appointed histrionic rehearsal, the discoverer presenting his back to the audience whilst he bows to a very temporary sovereign on the property man's second-best throne. The "SEVEN TROUBADOURS"—discussing in a pleasant Renaissance garden shade the foundation of their floral games—is a much more serious work of art. In the gallery of designs a long stretch of wall space is occupied by his illustrations to Augustin Thierry's "*Récits mérovingiens*," very much in the style of design of his paintings of Ste. Geneviève on the Pantheon walls, erudite, heavy, inspired rather by mediæval unloveliness than by mediæval picturesqueness, as suits the Merovingian chronicles. A still more unsatisfactory contribution to the history of Columbus is BENJAMIN CONSTANT'S "Triumph" of the discoverer—a good *décor de ballet*.

Among the worthy portraits of the French section must not be omitted that of ROBERT-FLEURY, by his son, TONY ROBERT-FLEURY, or, in a different method, that by HENNER of his brother. This painter of flesh according to rule exhibits three of these studies of heads. ROLL is represented by three largish canvases, the most noticeable being the study of two nude figures seated on the grass, of 1891, and the portrait of a little boy on a gray pony, painted in 1887. In the former the difficulties of the composition are overcome in a measure by a flattening down and conventionalizing of the background that for a mid-day, *plein air*, study might

possibly be called timid. M. HENRI LÉVY has sufficient courage in the matter of composition and gives us a new version of the "Death of Eurydice"—that unhappy lady, quite nude, falling over sideways in the arms of a (presumably) angel of death, sufficiently unprepossessing and awkward, who comes slanting down through the air to embrace her while the distracted Orpheus kneels at her feet. The shepherd Aristæus, through whose ill-advised pursuit of her through the snake-haunted meadows of Sicily this catastrophe has been brought about, has discreetly disappeared. This painting is from the Salon of 1891. HENRI MOTTE'S "Circe," on the contrary, is an exceedingly plausible and intelligent version of the changing of Ulysses' companions, quite in the best vein of this most intelligent and ingenious story-teller. The enchantress has seated the unlucky sailors in chairs of state around a handsome semicircle in her lofty palace, the wine cup has done its work, and as they droop in their seats in drowsy torpor



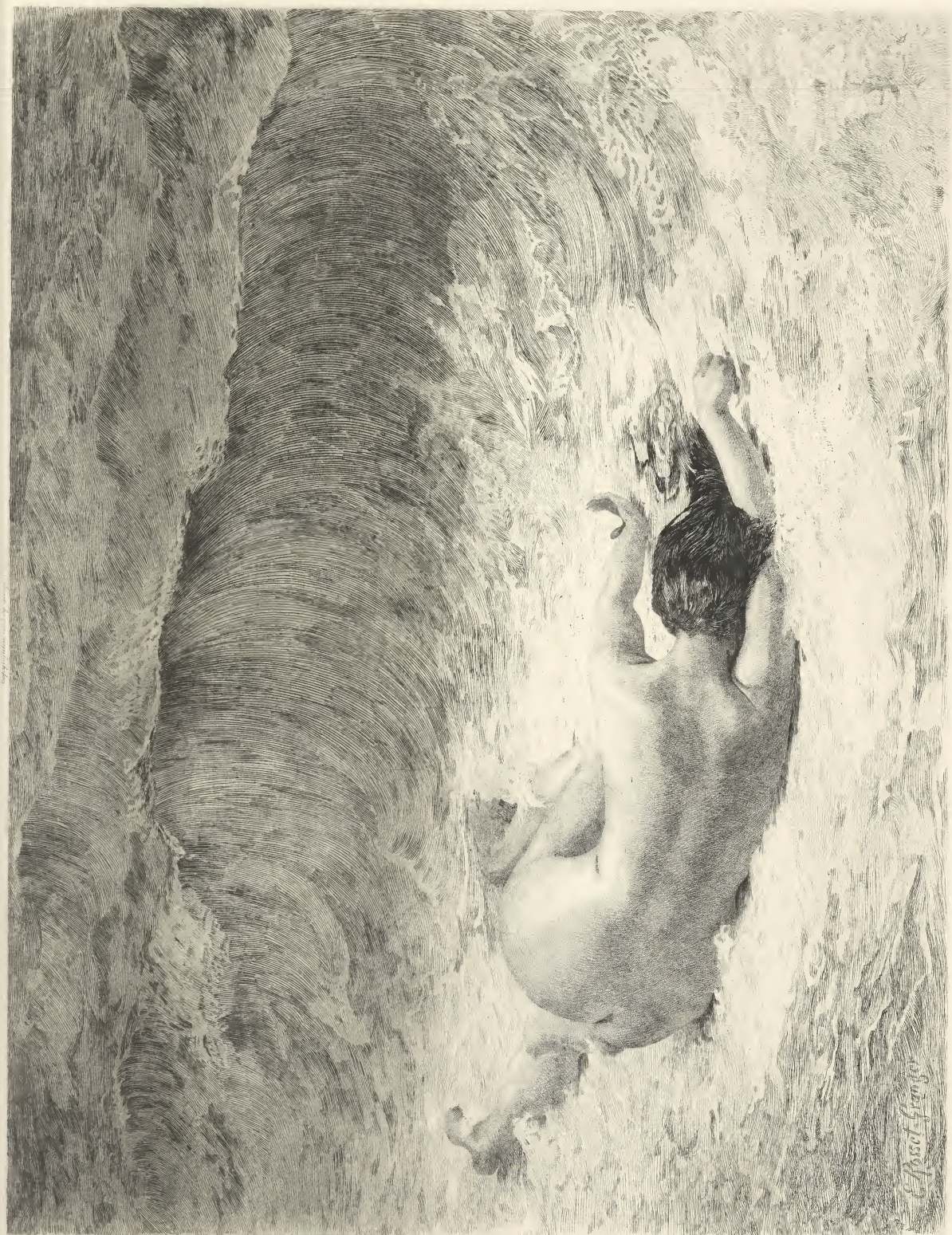
WOMEN ON THE GRASS. Alfred-Philippe Roll.

JETSAM

PAINTED BY ÉDOUARD ROSSET-GRANGER
(FRANCE)

ETCHED BY PAUL-VICTOR AVRIL

This painter's study of texture and color under somewhat unusual circumstances has been excellently reproduced by the etcher, working strictly in the same vein. Story, of course, there is none, like the knife-grinder's, but the values and tones and qualities of wet, fair, dead flesh, with all these reflections and full lights from sea and air, constitute an important technical problem, which has much interested these two artists, and will interest the spectator strictly according to his amount of technical knowledge. To this may be added, in a lesser degree, the somewhat pathetic charm of this rendering of early death and suggestion of greater tragedy somewhere beyond those curling sea-green breakers.





EN DEROUTE (IN FULL FLIGHT)

PAINTED BY ALFRED PARIS
(FRANCE)

FACSIMILE-TYPOGRAVURE

Among the benefits to civilization which have ensued from the French conquest of Algiers may be reckoned the innumerable admirable subjects furnished to art by that country. Among many others, this pupil of Detaille, M. Alfred Paris, has celebrated the triumph of the French arms by this graphic and picturesque version of the headlong flight of a band of Arab horsemen down a rocky defile, with empty saddles and slain warriors drooping across the horses' backs. This painting first appeared at the Salon of 1892, and at that of this year the artist's picture, "An Intruder," represented a handsome gray mare and her colt receiving the visit, in their paddock, of an unmannerly, braying donkey.

she passes along in front of them and touches each one lightly with a long wand. And as each one is touched, the man disappears and a dreadful pig appears from under the cuirass or the mantle. Only two or three survivors are left, and the transformed, in their new brute shapes, follow stupidly or wonderingly this awful queen. She reappears also in CHALON'S well-known East Indian transformation, seen at the Paris Exposition of 1889, seated, nearly nude and curiously jeweled and veiled, on a strange sort of Hindu throne in a bluish light, and with the swine in the foreground.

This borrowing of Indian or Persian trappings to adorn a classic or Scriptural story is one of the comparatively late inventions of the painters, justifiable enough notwithstanding its complete lack of logic. The example of GUSTAV MOREAU has had much to do with the adoption of this semi-decorative, semi-mystical rendering of old themes, this painter, unfortunately, not being represented at Chicago. His "David" and his "Apparition," the latter particularly, are works of curious interest and imaginative power. The "Apparition" is that of the head of the Baptist to Salome, as she dances before Herod, and the same terrible heroine appears again in the water-color by BOUTET DE MONVEL reproduced for these pages,—the most original and most valuable of the four or five pictures by which he is represented among the Society of French aquarellists in these galleries. In some of the details of the costume and the wall and in the extreme care bestowed upon the execution, finished with gold and with incised work, the painter has borrowed suggestions from Oriental miniatures, but on the whole his small semi-barbaric decorative painting is highly original and interesting. The picture is dated 1893. Much less inventiveness and ingenuity have been bestowed upon the two large decorative panels by G. DUBUFE, *fils* , "The Grasshopper" and "THE ANT," Salon de Champ-de-Mars, 1891, the latter only appearing here. A better painted nude figure is his pastel of "Slumber," shown among the exhibit of the society of painters in that medium,—a beautiful exhibit of the adaptability of these chalks to the rendering of fleshly texture.



THE SEVEN TROUBADOURS. Jean-Paul Laurens.

CLAIRIN, without any allegory, has painted a cheerful decorative composition in water-colors, "VENICE IN THE LAST CENTURY," marble terrace, masquers and gondola, the subject naturally leading up to a pictorial arrangement in the style and manner with which FRANÇOIS FLAMENG has achieved such picturesque results.

The latter painter, though he has not sent any of his ingenious Venetian compositions, is represented by two very important canvases, the "TARGET PRACTICE IN THE TRENCHES OF DIEPPE," from the

Salon of 1886, and his large triptych of the "Flight into Egypt," first exhibited at the old Salon in 1892, and a charming combination of the modern touch with fifteenth century sentiment. The former is shown in our reproduction; the composition is exceedingly well managed and interesting, and there is something in the atmosphere, in the general style and manner and occupation of these serious citizens and citizenesses of the good year 1795 whom it is so difficult to take seriously that perfectly comports with that slightly derisory air with which the painters would have us contemplate these times and personages. In reality they were serious enough, but in this mimic scene the artist has evidently rendered them with his tongue in his cheek. A broader sense of humor, a lesser neatness of malice, is visible in the "RETURN OF THE MISSIONARY" of that satirist of the Church, JOSÉ FRAPPA,—here the old contrast between the sincere and the self-indulgent laborers in the vineyard is wrought out frankly and with good artistic effect. The great majority of works of art, being executed in all directness and simplicity, are better adapted to the comprehension of laymen, on whom satire is apt to be wasted; and of these less complex and more sincere paintings a number betray such very high technical excellence that their names should be preserved even in this much-condensing record.



THE RECRUITING SERGEANT. C. E. Delort.

Among the first of these shall be placed ADRIEN-LOUIS DEMONT'S "Lilies"—growing in the garden of the Virgin and glowing in wonderful sunset tones—that first appeared in the Salon of 1889, a work in which the beauty of color and simplicity of theme adequately represent the pious spirit which we conceive should be brought to such a subject. Of those in which this admirable and first-class painting does not necessarily lead up to any particular spiritual insight the number is much greater,—TATTEGRAIN'S "Worm Hunters" seeking their hidden bait on the shining sands at low tide in the very early dawn; EUGÈNE BERTHELOIN'S stormy marine, painted in 1892 and celebrating the rescue by the life boat of Yport of the crew of the wrecked bark *Pauline*; EUGÈNE CHIGOT'S beautiful "Evening at Berck-sur-Mer;" RAFFAELLI'S biggest canvas, unsparing and brutal in its vivid realism, "Peasants of Plougasnou, Brittany," dated 1876, and LA TOUCHE'S charming pastel, the child and the "Perfume of Flowers." Here is a wide range of subjects in which to display that remarkable excellence of technical power to which allusion was made in the opening of this chapter, and of which if the contemporary French are to be deprived of it—as has been asserted—these and many other canvases will remain to posterity to proclaim their one time superiority.

In the United States loan collection—as has also been said—may be found other masterpieces of the somewhat older school, three or four of which have been reproduced for this publication by the permission of their owners to complete this resumé of treasures, TROYON'S "DROVE OF CATTLE AND SHEEP," from the collection of Mr. Cornelius Vanderbilt; COROT'S "EVENING," ROSA BONHEUR'S "PASTORAL" and ROUSSEAU'S





VENICE IN THE LAST CENTURY. G. Clairin.

"VIEW ON THE SEINE," all from the collection of Mr. Jay Gould. Of these all but the ROUSSEAU will be found among the full-page plates. Some of the most famous of these loan pictures have already been alluded to; of MEISSONIER, so recently deceased, the Exposition contains his "View near Poissy," lent by a Philadelphia owner and a "Reconnaissance," by a Chicago one, in addition to his essays in sculpture and LALAUZE's fine etching of "THE HALT," formerly in the great Wilson collection, shown in the department of French etching. It is to be feared that it will be long before we shall see again on this side the ocean such a notable gathering of famous canvases as in this contribution from the private galleries of America.

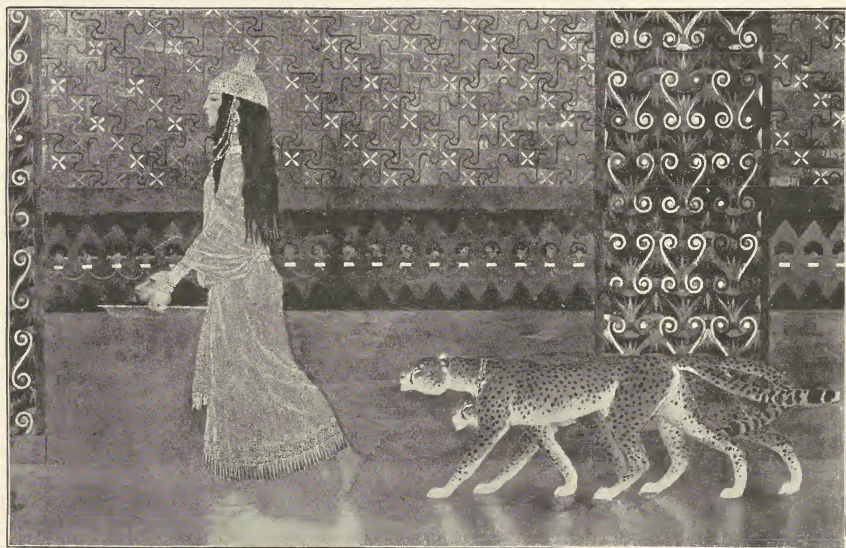
Among the full-page plates will also be found CHAMPOLLION's admirable etching of DORÉ's fantastic vase, "THE VINE," and a photogravure of the latest of those very clever adaptations by EDOUARD DANTAN, of the chalky and dusty interiors of sculptors' ateliers as background for the warm tones of the naked human body, the "RESTORATION," Salon 1887. Among the facsimile typogravures or colored etchings may be found very good repro-

ductions of the pretty fisher-girl study by the Concarneau painter, ALFRED GUILLOU, "MY LITTLE BROTHER," the proud young "RAJAH'S DAUGHTER" by a newer artist, PAUL SINIBALDI, and CHAPLIN's voluptuous "SOUVENIRS." Of the innumerable canvases of which it was desired to present some duplicate only a few can be mentioned,—DUEZ's "Walking on the Water," from the Salon of the Champ-de-Mars, 1891, the best of his three exhibits; L'HERMITTE's "Haying," painted in 1887 in his best manner and so much to be preferred to his later "Friend of the Lowly," in which he abandoned his own paths to undertake to follow in the mystical ones of VON UHDE; AIMÉ MOROT's famous "Bravo, Toro!" RIXEN's ingeniously evil "Don Juan in Hell," subject taken from Baudelaire's *Fleurs de Mal*, and shown at the Paris Exposition in 1889; ROSSET-GRANGER's pleasant color study of a young girl in rose purple with a scarlet geranium bush beside her chasing butterflies against a paneling of blue enameled tiles,—a more acceptable "subject" than his uncanny "FLOTSAM AND JETSAM;" TISSOT's well-known four pictures illustrating a modern English version of the parable of "The Prodigal Son," also seen at Paris in 1889; JULIEN DUPRÉ's peasant girl and cows in the "Valley of the Durdent," and CARRIER-BELLEUSE's clever and beautiful drawings of ornamental vases. All these, and many more, are well worthy of reproduction if circumstances had permitted.

A number of the accepted masterpieces of the contemporary school of sculpture have already been enumerated among those to remain in Chicago after the Fair as the property of the Art Institute. While these familiar works do not by any means exhaust the interest of the sculpture exhibit it is not to be denied that their absence would make a big hole in it, and that it would in general require several of the newer and less known to take the place of one of these. Among those more unfamiliar in this country that

do give evidence of the abounding taste and fertility of inventiveness so characteristic of this best work one of the most striking, as it is one of the most beautiful, is the seated figure of "La Sécurité" for the grand stairway of honor of the Hôtel de Ville, Paris, by the late EUGÈNE DELAPLANCHE, executed in 1883. The plaster cast of this also is to go to the Chicago Art Institute. In this graceful, armed virgin, with her cuirass and sword, her hand on her thigh and the naked baby asleep in her lap, the best traditions of this new Renaissance of sculpture seem to be preserved. Also for the Institute is SAINT-MARCEAU'S "Genius Guarding the Secret of the Tomb," counted among these classics, and a lesser-known work, PUECH'S "Siren" has been thought worthy to complete the furnishing of the central, circular gallery, No. 58, with this statue, MERCIÉ'S "David," IDRAC'S "Salammbô" and the four figures from General Lamoricière's tomb seated in the four niches. The nude, marble statuette, "The Star," by Puech, is somewhat more graceful and conventional than the "Siren." FRÉMIET, in addition to his "Man of the Stone Age," is represented by his new "Velasquez," and an excellent study of a wounded hound contemplating with some anxiety the bandage on his fore leg; MOREAU-VAUTIER, by a marble statue of a nude Bacchante lying prone on her back and four smaller works, busts and statuettes in ivory and ivory and bronze. One of these, the "FLORENTINE HEAD" of a young girl, in the two materials, will be found among the etchings executed in color; the "Fortune" and the "Nereide," ivory statuettes, are beautiful little examples of the sculptor's art applied to the rehabilitation of the *art de Paris*. Among the many life-size nude figures one of the most original is the "Perversity," in chiseled bronze of the eccentric M. RINGEL DILLZACH, a young girl, stooping forward, holding in her outstretched hand a bird's nest and with a serpent coiled around her arm threatening the nestlings. The artist's meaning, unless it is the very trivial one implied by the title, is not clear,—a reproach which can be applied to a good deal of his work. His terra-cotta statue of a "Parisienne" is much of the same family as the ladies in whom Jean Béraud delights, but not quite so far advanced as those of Jan Van Beers.

The American loan collection contributed four very important examples of the latest French sculpture,—GÉRÔME'S "Pygmalion and Galatea," in delicately tinted marble, the size of life, and three marble groups from RODIN'S famous "Gates of Hell," Francesca and Paolo and Andromeda. The first



SALOMÉ. Boutet de Monvel.



SATYR AT BAY

PAINTED BY LOUIS PRIOU

(FRANCE)

ETCHED BY P.-S.-F. TEYSSONNIÈRES

The goat-footed satyrs have furnished this painter with subjects ere this, and in this latest composition he has invented a new situation which can only be accepted as probable by crediting these shaggy monsters with much more amiability than classic lore would seem to warrant. Nothing could well be more good-natured than the patience with which this one submits to be ridden, tugged at and splashed, when by one vigorous effort he could whelm all his tormentors at once in the stream. But if he had done so, we should have lost an interesting glimpse of the wood-life of fable. M. Priou, who only sends this one painting, is a native of Toulouse, and was medaled in 1869 and again in 1874 with a first-class distinction.



DESSONNIERS RE SCULP.



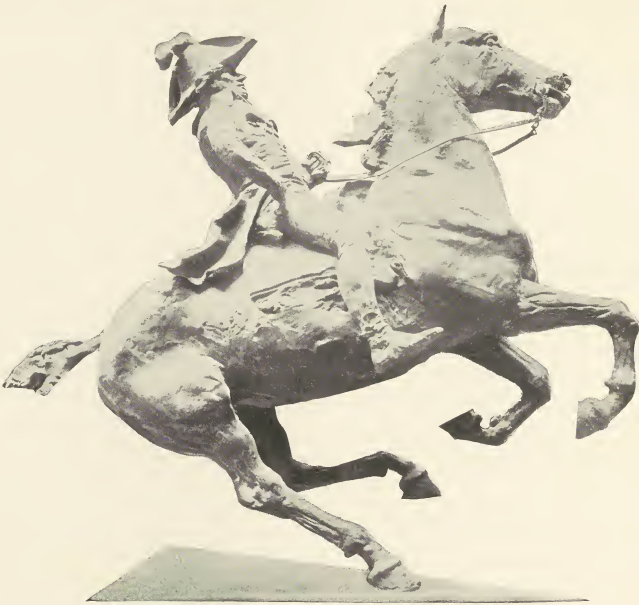
TARGET PRACTICE IN THE TRENCHES OF DIEPPE, 1795. François Flameng.

is loaned by Mr. Chas. T. Yerkes of Chicago, and the latter by Mr. Henry Sargent of New York. Rodin is also represented, in the French galleries, by one of his much-discussed "Burgers of Calais" and by a bronze portrait bust of a man. Something of the modern touch is also to be seen in the very amusing plaster group by RAOUL LARCHE, two boyish and impish young fauns struck with the reflection of their own images in the still pool, and VERLET's nude, life-size figure of Orpheus, going down to seek his wife and stepping over Cerberus whose three heads have a strange cat-like aspect. Of the comparatively few figures in costume the most striking is Frémiet's proud, life-size, equestrian statue of Velasquez, one of the finest and proudest tributes ever rendered by one artist to another, and the much smaller and simpler boyish figure of Agrippa d'Aubigné, extending his hand in his oath, executed in bronze, *cire perdue*, by PIERRE RAMBAUD. La Fontaine's rather pointless story of the "Two Pigeons" furnishes a title to JEAN FRÈRE for a graceful group in bronze of two young lovers.

The nude figures of the size of life are bewildering in number and somewhat monotonous in their uniform technical excellence. The diversity of pose and action that can be given within the limits of due sculptural and artistic restraint is not very great, the degree of characterization that can be bestowed upon the smooth, graceful, youthful feminine figures, none of them without some conventional or idealizing modification, is but limited, and the subjects and titles are but seldom of much importance. Thus HANNAUX's "Phryne" is of a somewhat unusual, muscular type; not only are all the usual divinities and personifications represented undraped but some who would be much surprised to find themselves so presented, Diana, Judith, Tobit, the modern mother, Hero and Leander. FELIX SOULÈS' "Rape of Iphigenia," the original owned by the French Government, represents the goddess completely bared, carrying away Agamemnon's daughter with great strides; GUSTAV MICHEL's nude Fortune holding up her diadem, a marble statuette of which is shown here, is also the property of the State. The latter sculptor and M. TURCAN have both executed life-size groups of that ancient couple, the blind man and the paralytic, Michel's being the more ingenious and "tormented" of the two. GAUDEZ's nymph Echo, youthful and graceful, running with Pan's pipes in her hands, LAM's pretty maid, kneeling in penitence in her

"First Transgression," HUGUES' mother playing with her child, which has received a gold medal, and LARROUX's "Judith," are all works of the first importance. The "*Première Faute*" is among the collections of the national museums, and the same sculptor's "Danish Hound," of the size of life, viewing with concern the snail crawling on the edge of his platter, is in the Luxembourg. But of all these nude figures none surpasses in a certain charm and serenity Houdon's Diana, to be seen in the great collection of French historic sculpture and architecture which fills the East Court, and adds such an imposing chapter to the story of this nation's contribution to civilization.

The development of a culture for art in these United States owes so much to France, so very many of those painters and sculptors who strive to contribute to the building up of the American school have derived both their training and their enlightenment from those hospitable shores, that it will not be without a certain grief that the passing of the sceptre of Art from her hands will be viewed by the younger nation.



MARSHAL DUROC. Statuette by Meissonnier.

PORTRAIT OF MADAME GAUTHEREAU

PAINTED BY GUSTAVE COURTOIS

(FRANCE)

ETCHED BY LUCIEN QUARANTE

Among the many important portrait studies in the Fine Arts department not one has been more discussed, nor is more remarkable, than this presentation of a well-known American Parisienne by Courtois. It might be said also that scarcely one is so beautiful in color. For, notwithstanding her strongly accentuated head, and the stately simplicity of her pose, Madame Gauthereau's beauty lies in the dazzling, slightly improbable, fairness of her skin and the rich auburn of her hair, to which the lustrous whiteness of her dress adds an admirable setting-off. All these blonde tones are rendered by the painter with that brilliancy of technique which is so much more frequently found in Paris than in other cities. As if to demonstrate the range of his accomplishments, the painter supplements this "tour de force" with that serious study of a young girl on her death bed, which was, in some respects, his most noticeable exhibit at the Paris Exposition of 1889. The "Mme. Gauthereau" was painted two years later.





THE COSSACKS' ANSWER TO THE SULTAN

PAINTED BY ILYA REPINE

(RUSSIAN)

ETCHED BY XAVIER LE SUEUR

This large painting, the property of the Czar, is the only representative in these galleries of one of the most characteristic and distinguished of the modern Russian artists, and the tendencies of this school may be seen in this work carried out to their legitimate ends with very great courage and technical skill. M. Repine, who is not yet fifty years of age, has been "Academist of Historical Painting" since 1876; but he does not always choose such tremendous themes as this for his vigorous and realistic rendering. No date is given for the incident; the artist has been concerned to represent with as much truthfulness as possible every shade of the huge and contemptuous merriment with which this answer to the Sultan's demands is painted. Some of these roars are truly colossal, and the vigor of the rendering is enhanced by the very large scale of the figures in the foreground.



THE HARVEST. Gregorie Gregorievitch Miesoldoff.

RUSSIA



A RUSSIAN GIRL. Karl Bogdanovitch Venig.

THE return of the bread of good deeds, when thrown upon the waters, is promised to nations as well as to men; and a very important part in bringing about the largeness and completeness of the Russian exhibition at Jackson Park is said to have been played by the American donation for the amelioration of the famine in the Czar's domains a year and a half ago. However this may have been, or a mere revival of the old friendship between the two nations taken place, it is certain that this contribution is one of the most worthy of an international exposition that may here be seen. In all the great departments of the Fair it appears—Agriculture, Horticulture, Live Stock, Fisheries, Mines, Machinery, Transportation, Manufactures, Electricity, Fine Arts, Liberal Arts, Ethnology, Forestry, and Woman's Building—over 120,000 square feet in all. After Germany and France, a larger sum of money was appropriated for this purpose than by any other nation. The captain of the Danish steamer which brought over the 2338 cases of this exhibit certified that their value was a million pounds sterling, the eleven

packages contributed by the Imperial Government alone being insured for 420,000 roubles. There were no less than seven boxes of diamonds from the Ural Mountains. All the influence of the government was exerted to induce manufacturers and merchants to contribute of their most worthy, much as the

German Emperor put a pressure upon his somewhat unwilling subjects; all the necessary expenses were paid out of the Imperial Treasury; the governors of all the provinces, even those of the Caucasus, Turkestan and Siberia, took an active part in the work; the archæological, historical and other scientific institutions are well represented. The Department of War sent a collection of military objects made in the factories and workshops of the nation and a complete set of military works edited by the War Scientific Bureau; the Naval Department, a model of the first ship of the Russian fleet, built by Peter the Great, and other models of ships of the Imperial Navy; the Minister of Public Instruction, an exhibit of the work of the public schools; the Department of Public Domains, a complete collection of agricultural products of the empire and exhibits of iron, petroleum, forestry, fishing, botany and the like; there is an exhibit from the Emperor's great vineyards in the Caucasus, Crimea and Bessarabia, etc.

The department of woman's work, under charge of a board of Lady Commissioners, is very large and important, as befits a nation in which the younger women take such important roles both in the higher branches of scholarship and in those of dynamite. In the comparatively limited space of the Woman's Building no less than 3000 square feet are occupied by the feminine handiwork of the empire, the contribution of all classes. From the city and Government of Moscow comes "a beautiful, rich and magnificent exhibit by the Grand Duchess Elizabeth Feodorovna; from the Government of Tambow a large and unique exhibit by Mme. A. Narischkine; from the Government of Smolensk, an extremely interesting exhibit by Princess Urusoff; by the Baroness Korff, wife of the Amoor Governor-General, an historical exhibit, representing the hand-work of the different tribes of Eastern Siberia; from the Government of Simbirsk, the exhibit of Mme. Goutcharoff; a valuable exhibit by Princess Shachavski. Government of Pensa; the work of Polish women, by Mme. Gourko, wife of the Governor-General of Warsaw and Poland; work of the North Volga and Oka districts, by Mme. Baranoff, wife of the Governor of Nijni Novgorod; exhibit of the Ladies' Committee of Tobolsk, showing the work of West-ern Siberia; exhibit of the Ladies' Committee of Kaono and Minsk. The last two exhibits show the work of the ladies and peasant women of White Russia. There is also a collection of dolls



THE ITALIAN EMBASSADOR, CALVUCI, DRAWING THE FAVORITE FALCONS OF THE CZAR. Alexander Dmitrievitch Litovtchenko.

CHRISTMAS EVE

PAINTED BY NICOLAY KARLOVITCH PIMONENKO

(RUSSIA)

ETCHED BY HENRI LEFORT

Méd. bronze 1889 E. U., ⚭ 1890, H. C., S^{te} S. d'A. F.

Christmas observances are almost as widely diffused as the commendable desire of young female hearts to be apprised of the qualities of their future mates, and in Russia young girls are as much given to these practices as in other countries. Here we see two of them deep in these nocturnal mysteries—the shadow of the bit of balsa, previously dropped in water, when thrown on the wall giving the profile of the husband that is to be. So well are these experiments rendered that the spectator shares at once all their hopes and fears of their dreamer. The contrast between the youthful seriousness of the chief enchantress, absorbed in the possible solution of her own fate, and the somewhat incredulous amusement of her assistant, has been very well observed by the painter. This picture is the property of the Imperial Academy of the Fine Arts, St. Petersburg, and M. Lefort's etching is all that could be desired as a reproduction of this bit of charming, if homely, genre.





SMOKERS IN LITTLE RUSSIA. Vladimir Egorovitch Makovsky.

of large size, dressed to represent the native costumes of the different clans of peasant girls throughout the empire; a similar and very sumptuous exhibit shows the different court costumes that have been worn from the earliest times to the present. A number of literary women have prepared a book showing the activity of Russian women in literature, science and art." Mme. Semetschkin, delegate from the Imperial institution of the Empress Marie and commissioner of the department of Liberal Arts, herself an artist, exhibits among other products of her skill the decorations of the panels of an elaborately constructed cabinet, which stands near the front entrance of the Russian pavilion in the Manufactures Building. These panels, executed in burnt wood, after the manner which a New York artist has done so much to popularize in this country, portray various scenes in the life of Tolstoi and a famous painting of the author by Repine, the Russian painter. This lady has also painted two windows, on either side of the main entrance of the exhibit at the corner.

Nor have the children been forgotten in this comprehensive display. Many thousand square feet of space in this pavilion are occupied by the products of the public institutions which are conducted throughout the empire for the benefit of homeless and helpless children under the patronage of the Empress. There are said to be six hundred of these institutions and more than 500,000 pupils and inmates. The exhibit of needle work is particularly fine. The girls of one of the public schools of St. Petersburg, in token of remembrance and gratitude for the American famine fund, have reproduced with their needles, in gold thread, a design of a head cover called "Soroka," worn by the women of Vladimir in the thirteenth century, and which is to be presented to President Cleveland at the close of the Exposition. This was executed by pupils of from twelve to fourteen years of age, and younger girls have sent to Mrs. Cleveland a delicately embroidered handkerchief case, also here exhibited. A part of this exhibit consists of twenty-five beautifully embroidered handkerchiefs, each a different design, executed for presentation to the Empress on the twenty-fifth anniversary of her wedding, and which she contributes to the Fair, although very highly prized by her.

The curious and very Russian-looking pavilion in the Manufactures Building remained empty till the first week in June, but bore apologetically on its front a great placard, "Exhibit Delayed by Ice

in the Baltic." This effective and massive architectural structure, executed in dark wood, and in which a Byzantine style is combined with Slavic detail, follows the style of the seventeenth century, and is said to be similar to the palace at Kolmno in which Peter the Great was born. The grand entrance, at the corner, under a curious interrupted arch, has emblazoned over it the arms of the empire, and a square pinnacle, sixty feet in height, surmounted by the double eagle, rises over all. Mme. Semetschkin's stained-glass windows, one on each façade, show in one a "boyar" and a "boyarishna," and in the other a "boyarin" and a "voyevoda" on horseback. These, it is explained, are personages of different social standing, the last named being the most exalted and a boyar the least in rank, though still of high degree. A boyarishna is a female boyar. The interior of the edifice is reached by two broad steps. It was erected in Russia and, when approved, taken down and shipped to Chicago in sections, being there put together again by native carpenters. The architect is Petrovo Ropette, architect to the Czar, who designed the Russian façade at the Paris Exposition of 1878, and the Russian section at that of Copenhagen in 1888. The latter so pleased the King of Denmark that it was presented to him by the Imperial Government and now stands in the park at Fredensborough, the country residence of the Danish court, where it serves as a tea-house for the imperial guests. It is to be wished that the present pavilion could be preserved in this country to ornament some city's pleasure grounds.

In the interior will be found, among many other things, a curious and interesting display of art in silver and bronze which will recall to the memory of some visitors the effect produced by the Russian



CARNIVAL IN THE ICE PALACE, XVIII CENTURY. Valerian Ivanovitch Jacoby.

exhibit in similar productions at the Philadelphia Centennial. Since then the high artistic value of the bronze statuettes, mostly of equestrian subjects, for which the sculptors of this country seem to have a special gift, has been recognized in all civilized capitals, and an opportunity is here afforded to enjoy a more extended and even more admirable display. These bronzes are divided into two exhibits, devoted

THE GAMBLERS' QUARREL

PAINTED BY VLADIMIR E. MAKOVSKY
(RUSSIA)

PHOTOGRAPHURE

Unlike his namesake, Constantin Makovsky, this painter occupies himself with scenes in the life of the humbler Russian, moujik and peasant, rather than with the splendors of the nobles and the Czars, or the ideal dignity of mythological scenes. His exhibit at the Chicago Exhibition comprises five of these faithful and realistic themes, of which this excellently rendered quarrel over the cards is probably the best. Nothing could well be truer than the types of these three personages, and the painter evidently wishes us to understand, from the view we have of the old lady's "hand," and of the cards thrown down on the table and the floor, that the irascible party with the stick found that Fate was going against him. It is to be hoped that he will not succeed in having his own way solely because of bluster.





A WOLF CAPTURED ALIVE. Alexi Danilovitch Kiffshenko.

principally to groups from army and from peasant life, fifty-six of them being the work of the sculptor Eugene Lançeray, who died last year at the early age of thirty. The right to reproduce the works of this artist is possessed only by one of the two exhibitors of these artistic bronzes, N. Stange, of St. Petersburg. The principal artists and artisans represented in the collection of the second of these, C. F. Woerffel, also of this capital, are Laveretsky, Lieberich, Popoff, Gratscheff, Ober, Posen and Bach. The silver ware display includes a number of examples of the art of enameling silver which has been revived by the Russians within the last twenty years, though here too, as in so many other departments of the Fair, it is to be noticed that when the workman has abandoned his local or national inspiration to undertake a Columbian "souvenir" the renown of the great discoverer has not profited much by the effort. Some of the work in enameled silver is wonderfully intricate in construction, and so delicate as to be almost transparent. The skill required in its manufacture is very considerable, and it is said that an entire piece may be destroyed by the least error in pouring the melted enamel into the last of ten thousand infinitesimal spaces. The greater part of the silver display is furnished by two of the leading establishments of the empire, both of which contribute some fine examples of this peculiar modern Byzantine type of decoration in this ware. Among the examples of industrial art may be cited a model of a Greek galley, very curiously wrought, a magnificent platter belonging to the Czarewitch, a bowl of the Preobra-Jensky Life Guard, and some presentation silver ware, all in the Moscow exhibit. An album containing photographs of prominent buildings in this city is valued at \$3000 principally because of a reproduction of the Kremlin in hammered silver on the cover. Among the more purely artistic work, in statuettes, etc., is one in solid silver of the Czar Alexander breaking the chains of the serfs and liberating Bulgaria. This, with its pedestal of red jasper, is valued at \$10,000.

The richness of the empire in valuable and semi-precious stones is again set forth here, as it was at Philadelphia, in magnificent fashion. Rock crystal, porphyry, jade, rhodonite, malachite, lapis-lazuli, jasper, aventurine, agate, labrador, crocidolite, and obsidian, may all be found here, their native opulence enhanced by the arts of the polisher and the stone-cutter. The Imperial Lapidary Works at Peterhof, Ekaterinburg and Barnauhl send a Roman vase in rich green jade and a scroll-like, oblong vessel, style Louis Quinze, in the same material, both of such thinness and translucency that their varying and shifting color is difficult to determine. Still more remarkable are three magnificent cabinets, in hard stone mosaic, whose panels show tropical scenes, landscapes and birds, executed, on blue and white backgrounds, in green Kalkanski jasper, lapis-lazuli, amethyst and other gems. There are also two reproductions, in lapis-lazuli and malachite, of vases in the royal palace at St. Petersburg, each about four feet high and valued at \$10,000. Here may also be found, in this curious combination of art and

industrial art, a medalion of St. George and the dragon, painted on pearl, a copy of a miniature of the Madonna, framed in white pearls, the original of which was purchased by the President of the World's Columbian Exposition on one of his visits to Russia, etc., etc., etc.

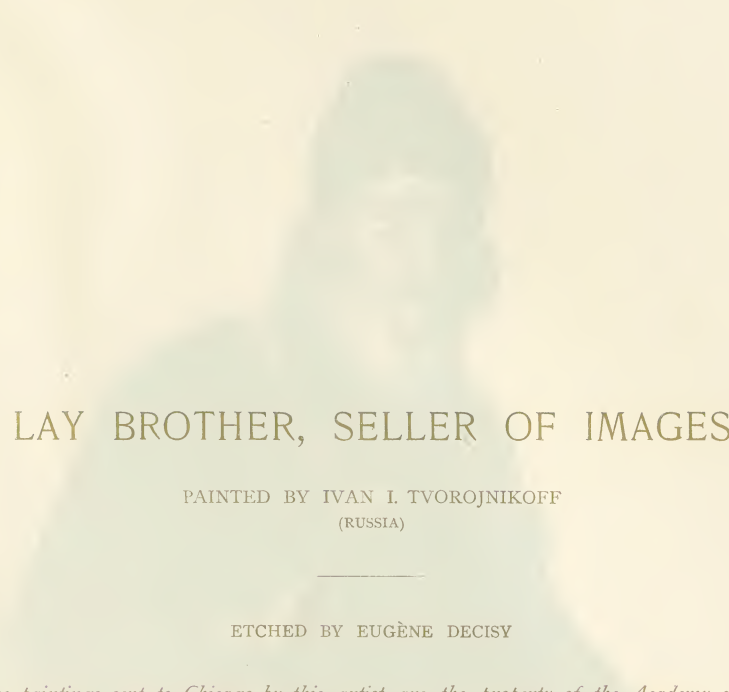
It is in this industrial and decorative art, rather than in the picture galleries of the Fine Arts Building, that the traditions of the true native art of Russia are preserved, that hieratic, conventionally



A WEDDING IN LITTLE RUSSIA. Nicolay K. Bodareffsky.

ornamental art, borrowed from the East and the West, between which and the determinedly realistic standards of the modern painters so great a gulf exists. The museums, cathedrals, monasteries and palaces of the empire still preserve, in spite of the lapse of time and numerous meltings down of national treasures to supply national needs, great and rich stores of the former. For these museums and picture galleries, as well as for that general introduction of the culture of the fine arts which formed so important a part of his scheme of Western civilization for his people, Russia is indebted to Peter the Great. With this object in view he sent students to Italy, and though the alien art which he thus imported was as unprofitable as such forced growths usually are, the first steps were taken. The Academy of the Fine Arts was founded by the Empress Elizabeth in 1757, and further endowed by Catharine II., who gave a new impetus to the gathering of treasures and establishment of art schools and acquired, among other things, that collection of statues the greater part of which may still be seen in the Hermitage Museum. In 1850, after some eighty years of inactivity, the new wing of the Hermitage was enriched by a large collection of objects from the different palaces, by order of the Czar Nicholas, the Demidov and Laval collections were bought, and in the early part of the reign of Alexander II. further important acquisitions were made.

With regard to the preponderating influence of Oriental traditions in the early art of Russia, the authorities differ. Viollet-le-Duc, who considers this country one of the laboratories in which the arts coming from all points of Asia and Europe have been united to form a combination intermediate between the Eastern and the Western worlds, holds strongly to this opinion. Of the three principal elements which combined to give origin to this art, the local Scythian, the Byzantine, and the Mongol, he considers that nine-tenths came from the East. But the père Martinoff, reviewing this opinion, expresses his confidence that the West, and especially Scandinavia, exercised a more marked influence than is generally supposed. Since the sixteenth century, the paramount influence of the West has not been disputed. The date of the beginning of Russian art is generally given as the period of the foundation of Moscow, in the twelfth century, and its culmination as the sixteenth and seventeenth centuries. In addition to the preponderating Byzantine influences, other Asiatic elements, Viollet-le-Duc observes, may be perceived—"principally in ornament." Byzantine art, itself, was a compound in which various Asiatic elements entered. Traces of this borrowing from the Orient, and by preference from Constantinople and Persia, are as visible in Russian goldsmiths' and silversmiths' work, and the other decorative arts connected with it, as in the icons, illuminated MSS. and wall



LAY BROTHER, SELLER OF IMAGES

PAINTED BY IVAN I. TVOROJNIKOFF
(RUSSIA)

ETCHED BY EUGÈNE DECISY

Both the paintings sent to Chicago by this artist are the property of the Academy of Fine Arts of St. Petersburg; this one was painted in 1888, and the other, "Grandmother and Grandchild," in the following year. In both the same strong qualities of observation and rendering may be seen, those technical qualities which have given the artist the high position he holds in the Russian school. Everything here is delivered with its proper emphasis and character, the shrewd and yet simple character of this itinerant vendor, his hands, his greasy caftan, his lantern, his relics, and his hammer. This painter, like so many of the Russian artists, Troulovski, Sokoloff, Swertchkoff and Peroff, is a faithful recorder of peasant life and manners, of the local truth,—but not with that uneasy and unartistic dragging in of humanitarian or other teaching which characterizes so large a proportion of Russian art and literature.



paintings. But as many of the numerous foreign workmen whom she encouraged came from Europe as well as from Asia, evidences of the influence, even the direct imitation, of Western ornament and technical methods may also be found. One of the most characteristic features of Russian decorative art is enameled work, as has been said.

The icons, or religious pictures, are a frank return to archaic Byzantine hieratism. These are usually executed on a gold ground, and vary from very small dimensions to those larger than life. The Greek church, which rejects all carved objects, or those executed in relief, as contrary to the commandment, accepts these representations on a flat surface. In this art there is "but one school and one epoch;" the formulas by which the artists worked were as invariable as those of the celebrated school of Mount Athos, which they resembled very closely. The study of nature was replaced by certain fixed traditions; the figures are characterized by an ungainly, austere, ascetic expression, lean and emaciated as if by rigorous fastings, small, thin-cut eyes, long, lank hair, long and scanty beard, the skull abnormally rounded and the bony hand upraised in blessing with the fingers symbolically divided—this last peculiarity being a sign "more cherished and more adhered to as the outward testimony of a great dogmatic distinction than the sign of the cross as the mark of a Christian." The child in the Madonna's arms "looks more like a small grown-up person with decided features, conveying the idea that even as a child He was divested of the natural expression of infantile weakness. The Blessed Virgin has generally, especially in western Russia, a serious countenance, and is scarcely ever made to look upon the Holy Child in her arms. An inclination of the head is the utmost. She is altogether too masculine and stern-looking, as if she must not even know the tenderness of a mother's heart." The celebrated black virgins of the eastern church are of an especial sanctity, though this peculiarity of color was probably due at first to the effect of time on the painting. It has been attributed to a misconception of the passage in the Song of Solomon, "I am black, but comely."

In many of these images the arts of metal work, enamel and jeweled decoration are combined with the painting, the collars and garments, the crowns and nimbuses, being enriched with precious stones, executed in gold or silver-gilt in relief, elaborately repoussé, or enameled in colors on a gold ground. In these pictures but little painting is visible but the head and hands, and even this peculiarity was exceeded by the practice which originated in the middle of the eighteenth century of almost entirely covering the picture with a plate of metal simulating the contours of the human figure and the robes, and permitting only the faces and hands to appear through openings. In the sixteenth and seventeenth centuries there were several schools of iconography, varying in certain special rules—all work in the Byzantine manner being originally called the "Khor-sounsky" style. The imagery of illuminated books and the frescoes of religious edifices followed the same general traditions, though of late years the more realistic influences of



THE ARRIVAL OF COLUMBUS' FLOTILLA. Ivan C. Aivazovsky.

Western art have somewhat modified the ancient type of iconography in the painting of saints and stained glass windows of the modern churches, even sculptured figures and groups being admitted.

As is well known, the veneration of the Russians for these holy pictures is a very characteristic trait in all classes. "In the churches, each and all are the subjects of visits and pilgrimages. In public and private they are everywhere to be seen. At the corners of the streets, in the numerous little chapels or oratories, over gateways, in railway carriages and steamers, in every shop, and in



AT THE CRATER OF LEDIASI. Alexei Danilovitch Kiffshenko.

the lowest tavern, there is the holy picture, with the lamp ever burning before it. Thus in entering a shop or other public place one always removes the hat, not on account of the usual politeness, but in deference to the picture." "These pictures are the chief source of the religious instruction of the Russian peasant. They are his illuminated catechism. He reads them and understands them as the hieroglyphics of Egypt were read. To him the preservation of the old archaic form is a matter of immense importance. His learning on this subject is really great, and he discusses it through the long winter evenings. There is a large pictorial literature reproduced from ancient manuscripts, and of a kind analogous to the colored block-books of the early days of printing."

In this connection, an extract from an old treatise giving the qualities required of these *mastera dobrovo*, "good masters," illuminators of manuscripts and painters of icons, may be interesting. "A painter was to be godly, steady, not given to laughing; not a thief or a murderer; pure in body and soul. He must frequently visit the fathers (the clergy), fast and pray. He may then paint the pictures of our Lord on the model of the old painters. If he so live, the Tzar will take him and have him instructed. He will send him to the fathers and see that he lives in purity. And if God give him the grace to be clever in his work and if he live purely, then he shall become equal to his master. And if a disciple paint badly, then the master shall be reprimanded as a warning to others, and the pupil shall be told not to meddle any more with painting. And if any teacher shall hide his art from his disciples he shall be tortured in hell-fire, as was done to him who hid the talent. And whoever shall paint badly, or not according to the given model, or shall live impurely, shall be expelled, there being other trades besides icon painting."

A BACCHANAL

PAINTED BY CONSTANTIN MAKOVSKY
(RUSSIA)

PHOTOGRAPHURE

The Russian picture galleries in the Fine Arts building are not very extensive, but they include a number of large canvases, and one of the largest and most important is this crowded composition in which the painter has essayed to render again one of the oldest subjects in art. It may also be said to be one of the best, and one of the most difficult to do satisfactorily, the necessity of avoiding the modern touch in it, of retaining the antique flavor, being so paramount. M. Makovsky has done this in the present case sufficiently well,—his Menades do not suggest particularly the sophisticated young women of civilization, his shaggy satyrs are very unlike anything we are accustomed to seeing, and his landscape setting is well conceived and arranged. This artist is comparatively well known in the United States by his very large canvases, "The Russian Wedding Feast," "Attiring the Bride," "The Judgment of Paris," etc., which have been exhibited in New York city and elsewhere.

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The development from this traditional, hieratic art of the realistic, analytical, pessimistic painting of the modern Russian school, though not very apparent, may perhaps be traced. M. Viollet-le-Duc, in his "*L'Art Russe*," seems to give the clue. The advantages possessed by this rigid, hieratic art which has lost the habit of recurring to the study of nature, in painting and sculpture, is that it preserves a certain style, and though it may conserve nothing else, this style may be considered a "precious quality" which atones for the absence of many others, especially in statuary and monumental painting. But when the art of a nation undertakes to enfranchise itself from this hieratic art, at last in a hopeless state of decadence, a great difficulty is encountered if the attempt is made to preserve this style while returning at the same time to the sincere study of nature, and the distinguished author is of the opinion that very few, if any, of the modern artists have succeeded in solving this difficulty. Nevertheless, he thinks that it is mainly a question of judicious consideration, and that everything depends upon the observation of nature, after the manner of those early artists whose names are still the glories of art. For this observation and study, it is necessary to abandon at once all antiquated and conventional methods and depend entirely upon this enlightened recourse to nature, "to strive to reproduce the dominant character, to observe the gesture, to disengage the dramatic sense from all that tends to ameliorate it." And this observation he finds much trammelled by the conventional and restraining garments and usages of civilized society. But as an entire nation does not dwell in salons, as the peasant and the man of the people escapes from these common-place restrictions, it is still possible



SUNDAY IN A VILLAGE. Nikolay Dmitrievitch Dmitrieff-Orenbur.

for him who knows how to see and to observe to arrive at a comprehension of the true art, of that which unites style to the reproduction of nature in her general aspects, vivifying and always young. The contemporary painters and sculptors of Russia may not have been consciously working according to this formula for the modernizing and revivifying of the national art, and the success with which they have preserved a certain style in their realistic works may be a matter of opinion, but that they have returned to the sincere study of nature, very frequently of common-place nature, is made very evident to the visitor who traverses these galleries in the Fine Arts Building. It is very possible that the period of unrest and transition through which the whole nation is believed to be passing may be also characteristic

of its art, and that these camera-like studies of man and nature may be but the precursors of a somewhat higher and more imaginative art.

Of the numerous canvases which crowd the two galleries opening on the western side of the South Court of the main pavilion of the Fine Arts Building many are the personal contribution of the Czar, or are the property of the Imperial Academy of the Fine Arts of St. Petersburg, so that a certain official flavor may be said to characterize the exhibit, and many of the better known of the younger Russian painters are not here represented. Nevertheless, M. Kamenski, the fine arts commissioner, considers the collection as fairly representative of the contemporary art of his nation, and as, in many respects, the best ever made by Russia in a foreign country. Nearly all the leading painters who have attained to academical honors are represented, and there is a sufficient number of very large canvases. The exhibit of sculpture is small, and a number of works were, unfortunately, badly damaged in transit. Among these



THE PARENTS OF MOSES. Isaak Lvovitch Ashnazy.

immense canvases are such exotic and formal academical essays as SIEMIRADSKY'S "CHRIST IN THE HOUSE OF LAZARUS" and "PHRYNE," and MAKOVSKY'S "BACCHANAL," but these painters, better known abroad than most of their fellows, scarcely strike the national note. The real national accent, most pronounced, may rather be said to be furnished at once by REPINE'S huge "COSSACK'S ANSWER TO THE SULTAN," reproduced for this work by a very vigorous etching by XAVIER LE SUEUR. Even this forcible plate can give only a partial idea of the effect produced upon the unsuspecting tourist when he comes suddenly upon this astonishing canvas. There is nothing like it in the ten thousand paintings in the international galleries; it may be doubted if there is anything quite like it anywhere. Never has there been represented in art such a tremendous guffaw; never was there done in color such a roar of contempt. If the Commander of the Faithful could have but heard the Homeric bellow with which this answer to avenge this last of insults. Every shade of huge laughter is here represented with surprising discrimination, and some of the heads of these scoffers, as large as life, or larger in the immediate foreground, are extraordinary. There is one purplish red countenance with a forelock, the color of a tumor, seen just at the left of the scribe, that is like a nightmare. The distance from the Byzantine icons to this brutal realism is certainly great, and the "study of nature" being thus once more to the fore, the "style" may perhaps follow.

This painting, which is the property of the Academy of Fine Arts, and another, "Ivan the Terrible and his Son," which it was originally intended to send also to Chicago, may be taken to represent, in

IN THE GARDEN

PAINTED BY N. KUZNEZOFF
(RUSSIA)

ETCHED BY EUGÈNE DECISY

This brilliant etching reproduces one of the most vigorous works in the Russian exhibit, and an excellent example of the modern school which succeeded the weak and academical one of the period of the Czar Alexander I. The immediate cause of this particular posing in the sun in the present instance is not very clear, unless it were to give the painter his composition and enable him to show to an admiring world how well he could render the noonday glare. This work, executed in 1889, is supported by two others from the same strong painter.



its most formidable aspect, the dominant qualities in the talent of this eminent Russian artist. Not that his themes are always so sinister, but the same underlying trait of lack of commiseration, of sense of beauty, of the more noble and refining tendencies in art, may be felt, more or less, in all his works. The Czar, Ivan the Terrible, it is recorded, one day, three years before his death, fell into a dispute with his eldest son and heir and struck him such a blow over the head with his iron-pointed staff that the young man died on the spot. The unhappy father, struck with instant and terrible remorse, seized the gory head of his victim and pressed it convulsively to his breast with staring eyes of horror, and it is this scene which the painter has chosen to render with unsparing exactness of detail. "Repine is essentially Russian, and modern Russian," says a recent writer on this contemporary art, "in his conception of the domain of the painter's observation; he is a realist, a democrat, a man newly arrived at 'intelligence,' as the Russians say, speaking of that curious mental state that has been observed in Russia since the emancipation and the breaking up of the autocratic empire such as Nicholas dreamed and almost realized. Like Antolsky, the sculptor, the friend of his youth, Repine is a man of humble origin who has been suddenly provided with all the terrible ana-



ATTIRING THE BRIDE. Constantin Egorovitch Makovsky.

lytical instruments of Western culture, but not at the same time with the safeguards of Western traditions and prejudices." His subjects, taken from contemporary life, are rendered with the same remarkable story-telling intelligence, the scene is conveyed with the utmost directness and vigor and with no jot of its coarseness, or vulgarity, or mere unpleasantness, abated. As contemporary documents they are invaluable, but as works of art they are completely lacking in M. Viollet-le-Duc's hieratic artistic virtue.

Suggestions of it may, however, be found in many of the genre or domestic pictures here, as in those of VLADIMIR EGOROVITCH MAKOVSKY—not to be confounded with his namesake, CONSTANTIN EGOROVITCH. Here may be seen evidences of greater artistic discrimination, a lighter touch, a sense of humor. And the painter is, consequently, one of the most eminent, and one of the varied and prolific, in his country. Three of his works in this exhibition have been reproduced for this publication, the "GAMBLERS' QUARREL," the "RAG MARKET AT MOSCOW," and the "WAYFARER," the first two as full-page photogravures. In the "QUARREL" there is no lofty theme, but a rather sordid, common-place incident rendered with true artistic intelligence and a delightful amiability. It is impossible not to be interested; the character study is as good as the painting. The spectator's natural indignation at this stout party who upsets the game is tempered by the possibility that his suspicions are only too

well founded. And yet our consideration goes out equally to the old lady who keeps her "hand" so carefully out of sight; and what a sly smiler is the elderly third party! In the "MOSCOW RAG FAIR" this discriminating study of types is repeated with infinite variations and yet always judiciously over the whole crowded composition, the motions ranging from the grin of the round-faced girl in the middle distance, with the sun on her cheek and the tip of her nose, to the care of the anxious mother and the squalling child in appropriate shadow in the corner. In the "SMOKERS," what a very good study of idlers sunning themselves; and how greasy and plausible is the old wayfarer, eating the soup of charity while he endeavors, between spoonfuls, to persuade his dull young entertainer into purchasing some of the religious books and relics which constitute his ostensible stock in trade. But in most of the works of this plain-stating contemporary art—invaluable as documents—there may be found much more suggestion of the kodak than of Jeniers or Van Mieris.



PHRYNE. Henry Hippolytovitch Siemiradsky.

Many of the better and less purely photographic renderings are reproduced for this work in the full-page photogravures and etchings and the textual plates. Here is TVOROJNICKOFF'S "LAY BROTHER, SELLER OF IMAGES," for instance—of the same trade as Makovsky's "Wayfarer," but very different in quality. This brother has a certain simplicity of soul painted on his vacant, open-mouthed countenance that induces confidence at once, while only extreme youth or ignorance could be persuaded to put faith in the other. In this neat and exact rendering of differential character is legitimate scope for art. The "Lay Brother" was painted in 1888, and is owned by the Academy. Likewise the property of this institution, and a year younger, is the "GRANDMOTHER AND GRANDCHILD," also here given—the short and simple annals of the poor related entirely without affectation or the lugging in of sentimentality, but with that suggestion of grotesque pathos which the poor themselves, in the flesh, so often, alas! furnish. These two serious and well-studied pictures are the only works contributed by this artist. Another canvas in which the spectator's emotions are appealed to much in the same way, though it is a more conventional work, is PIMONENKO'S "EASTER HALLOWE'EN," a technical study of candle-light effect with the necessary human interest added. If a piece of tallow is melted and dropped in water, on this mysterious eve, and then held up so that the light of a candle or lamp will throw its shadow on the wall, this shadow will certainly take the profile of your true love who is coming to marry you within a year. Naturally, this is a serious and important prognostication, and not to be undertaken with

THE EVENING BEFORE THE WEDDING

PAINTED BY ALEXIS KORSUKIN
(RUSSIA)

ETCHED BY GEORGES CHARDON

The distinguishing characteristic of modern Russian art—in spite of occasional exceptions like Siemiradsky and Constantin Makovsky—is a strong savor of the soil, an abiding interest in the realistic rendering of the daily life of the people. One of the most interesting, to non-Russians, of these painters of the things around them is Alexis Ivanovitch Korsukin, or Korzulin, both of whose pictures at the Chicago Exposition are the property of the St. Petersburg Academy of the Fine Arts. In the more important of the two, reproduced by the etching, we are permitted to assist at the mysterious ceremonies by which the bride's female relatives and friends drive away evil influences and invoke good ones on the evening before the wedding—the bride herself interrupting her toilet to peer through her door at these somewhat noisy performances. The painter has not permitted his ethnological interests to overbear the more general ones of summer pleasantness and cheerfulness in his mimic scene.

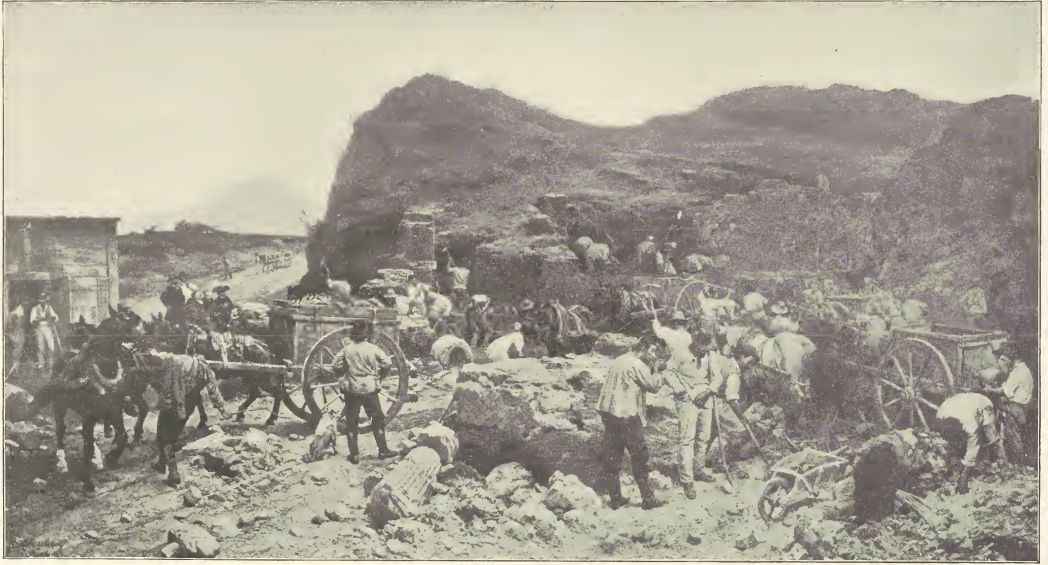


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undue levity. Nevertheless, the younger maid, she whose true love is not now in question, cannot view with any great alarm this incantation, and her somewhat incredulous grin contrasts properly with the sweet seriousness of the chief enchantress. This may not be very "high" art, but at least it is better than painting black-avisaged icons to be covered with gold plate, and the Imperial Academy has manifested its due appreciation by adding the picture to its collection.

Among the more important compositions of these painters of realities may be mentioned "THE HARVEST," by MIASSOVEDOV, "THE BRIDE'S EVENING PARTY," by KORSUKHIN, and "IN THE GARDEN," by KUSNETSOV—in all of which the technical problems involved are painters', rather than artists'. The



EXCAVATIONS IN ROME, 1877-78. Pavel Osipovitch Kovalevsky.

first named can scarcely be called a composition, but it concerns itself with a very difficult sunlight motif, and will be of interest to the future historian of the manners and customs of Eastern Europe. The painting, which is of large size, and rather startling and aggressive in color and general effect, is a copy of the original which is the property of the Czar. More sunlight, and of a very well counterfeited brilliancy, may be found in Kusnetsov's group posing for their pictures among the bee-hives—not so valuable in the way of general ethnological information because the human types are less interesting. As technical work, however, it is of value, for the subject, this particular aspect and condition of nature, is excessively difficult to render in pigments. The work is dated 1889, and M. DECISY's etching of it is a brilliant example of the reproductive work of the aqua-fortist. In Korsukhin's "Bride's Party" there is more of a story, more action, and much less resolute facing of the camera. Just what these mysterious observances are that are supposed to bring good fortune to the bride—who interrupts her toilet to look through the doorway at them—we are not informed; they seem to include some drinking and much noise and, we will hope, will scare away all the bad influences and bring down all the good ones. The composition is ingenious and well ordered, though the painter's stout maidens are not very amusing in themselves, and the pleasant season of the year is well suggested in the trees and grass and ambient air. This painting is also owned by the opulent Academy, as is likewise the painter's second contribution, another study of contemporary peasant life. Among the plates will also be found a handsome reproduction of KARL BOGDANOVITCH VENIG'S "RUSSIAN GIRL," dating from 1889 and the



THE COUNCIL OF WAR AT PHILLY—1812. Alexey Danilovitch Kivshenko.

property of the Academy, and which is calculated to give the untraveled visitor a very favorable impression indeed of the holiday costume and countenance of the young women over whom the Czar rules.

Against these generally serious and reliable statements of facts and appearances may be set the large and much embellished presentations of the two painters who stray off from these realistic paths. SIEMIRADSKY and CONSTANTIN MAKOVSKY are both well represented in these galleries, and attract their appropriate share of the popular attention. The former—most famous, probably, because of his "Nero's Living Torches," which procured him a medal of honor and the cross of the Legion of Honor at the Paris Exposition of 1878—sends two large canvases to demonstrate the extreme range of his themes, "CHRIST IN THE HOUSE OF LAZARUS" and "PHRYNE." The latter sends three, the immense "BACCHANAL" reproduced by our photogravure, "ATTIRING THE BRIDE" and the portrait of a lady. There not being much religious fervor left in modern art we may not look for it in the work of a painter who takes such long jumps as from the feet of the guest of Mary and Martha to those of Phryne, showing herself naked on the sea-shore to all Greece, but there are certain arrangements to be painted over both titles, and M. Siemiradsky sets out to show us that he is the man to do it. For the first, he has set his scene—with a very good pictorial instinct—in one of those open, trellised Eastern courts which he haunts, as in the "Danse des Glaives," "Chanson de l'Esclave," and others; the conventional and academical figure of the Saviour sits in sun and shadow on the stone bench, the attentive sister—likewise conventional and academical—at his feet and the inattentive one, in the background absorbed in those household duties which she considered of so much importance. This painting, dated 1886, belongs to the Academy collection, while the "Phryne" is the private property of the Czar. The latter, an immense and crowded composition, is a learned and somewhat pedantic restoration of the famous incident of the most beautiful mistress of Praxiteles appearing on the sea-shore after her bath as Venus Anadyomene, from which incident the sculptor drew his inspiration for his statue, afterward the glory of the Cnidians. The Russian painter builds up his composition with great labor and ingenuity and great variety of incident, even to the preparation of a human Cupid in the foreground by the addition of wings and a bow to a pretty, smooth-skinned boy, but there is a certain lack of sincerity

THE GRAND DUCHESS SOPHIA VITOVTOVNA

THE GRAND DUCHESS SOPHIA VITOVTOVNA AT THE MARRIAGE OF THE GRAND DUKE WASSILI II.
("THE DARK"), IN 1483, TEARING OFF THE DUKE WASSILI KOSSVY THE GIRDLE
WHICH BELONGED FORMERLY TO DMITRI DONSKVY

PAINTED BY PAUL TCHISTIAKOFF
(RUSSIA)

PHOTOGRAPHURE

The incident here depicted was one of those occurring during the feuds among the princes of the house of Rurik in the sixteenth century, in Russia. The grand dukes of Moscow, who had been the first to shake off the tyranny of the Tartars, tried to unite all the small dominions of their kinsmen under their authority. The least quarrel under these circumstances led to bloody strife. At this wedding, the mother of the bridegroom, the proud daughter of Witold, Prince of Lithuania, violently tore from one of the guests, the bridegroom's cousin, Prince Vassily of Ssenigorod, a precious girdle set with gems that had once been the property of her father-in-law, Dmitry Donskoy. The offended prince left the court in great wrath, vowing vengeance on the whole family of the grand duchess, and some years afterward his brother succeeded in taking prisoner the bridegroom and put out his eyes for this affront.



and conviction in his work. His Eleusinian crowd takes the properly disposed attitudes of attention and admiration, but they are not very enthusiastic over the beauty's beauty; nor, indeed, does the passing tourist experience any very lively emotion for her. It may be noticed here that this Athenian lady is not to be confounded with she of the same name who, when accused of impiety, promptly secured an acquittal by unveiling her bosom to her judges. G r me, with a somewhat questionable taste, makes her unveil completely, with the same result, but the bewildered, bedazzled, almost awestruck, admiration of his old men before this vision may be contrasted with the correct academical grouping of Siemiradsky's populace.

Makovsky goes still further afield in his big canvas, the "Bacchanal," and although he is, generally, a painter of much less importance than Siemiradsky, it may be doubted whether he has not here come nearer the mark than his much better equipped rival. The problem to be faced in undertaking the representation of one of the wine god's orgies is, of course, that of reconciling the *abandon* of the subject with the restraints imposed by the "style" of good art. Here, an intelligent attempt has been made to do this, by the beauty of the sylvan amphitheatre in which the festival is set, the introduction of the ruined archway, the classic festoons, the statue of Pan, and the decorous group around old Silenus at the left. The dancers in the centre are enthusiastic enough probably, but many of them are neither Greek nor Roman in character or drapery. The two fauns are among the best studied figures, and do the most to preserve the antique flavor. This picture is very much better in every way than the "Judgment of Paris" which Makovsky sent to the Paris Exposition of 1889, and which was afterward purchased and transferred to this country by a misguided collector. The "Attiring the Bride" is of the same style as the "Russian Wedding Feast" and "Choosing the Bride," also owned in this country, the period chosen being that of the splendor of the old boyar families in Russia before the



PUGATCHOV, THE DON COSSACK, WHO PERSONIFIED THE CZAR PETER III. Vasily Grigorievitch Perov.

time of Peter the Great. The barbaric magnificence of costumes, furniture and accessories supplies the painter with an opportunity to display the richness of his palette—a richness which is frequently rather meretricious.

Among the canvases dealing with subjects taken from Russian annals three or four of the most characteristic have been selected for reproduction in this work. VALERIAN IVANOVITCH JACOBY is one of the older painters—having been born in 1834—who rose to eminence in the reign of Alexander I., painters with more or less native talent which was more or less confounded by precepts derived from the study of the Italian old masters and of the German ones of the beginning of this century. Jacoby



SPANISH WOMEN. Constantine Korovin.

is much more Teutonic than Italian, but he has long enjoyed great honors in his native land, and the great Trétiakoff gallery contains at least one of his ambitious canvases. He has been addicted to subjects taken from the French revolution, but his present contribution, "THE ICE PALACE," has to do with a Muscovite story, and is from the Academy collection. One of the customs of these chilly carnivals at St. Petersburg in the eighteenth century was the perpetration of the grim joke here represented—the enthronement of an unfortunate couple who might have earned the displeasure of the Czar in gala attire in icy state within the walls of the palace till they were more or less frozen. Here we see a crowd of maskers trooping in with flowers and music and mock refreshments to do honor to their congealed Eminences—the court dwarf, muffled in furs, ironically presenting a fan to the lady who seems to have succumbed to the trials of her state. Her partner, his cocked hat protecting his feet from the icy footstool and his hands buried between his frozen thighs, seems entirely unable to appreciate the pleasantry. This sorry subject is treated much in the manner it deserves, without dignity and without any particular style of design or color.

Much more valuable as a work of art is the falcon picture by ALEXANDER DMITRIEVITCH LITOVCHENKO, also from the Academy collection. These noble birds of the chase, we are informed by the catalogue, are those of the Czar Alexey Mikhailovich, and the slim and youthful artist seated in the foreground engaged in depicting one of them is the Italian ambassador at the court of St. Petersburg, Calvucci. The falcons are held on the wrists of attendants in the Imperial livery, and the midmost one, proudly held high in the air and the object of the artist's attention, is the favorite bird of the Czar. The incident takes place in an apartment furnished with Oriental luxury, and is discreetly rendered. Among the full-page photogravures may be found a reproduction of a more turbulent scene, also taken from these early annals, the tearing off of Dmitri Donskoy's girdle from Duke Vassily, "the One-sighted" or "the Squint," at the wedding of the Grand Duke Vassily II., "the Dark" or "the Obscure," by the

A PUBLIC MARKET IN MOSCOW, 1879

PAINTED BY V. E. MAKOVSKY
(RUSSIA)

PHOTOGRAVURE

This admirable painter of modern national manners and customs is represented in these galleries by five of his works, all varying in point of view, conception and theme. The largest and much the most crowded is this representation of a Moscow street gathering, in which the difficult art of composing an assemblage from a great number of individual studies is very well exemplified. A very considerable amount of selection and arrangement is of course necessary in order to prevent the artist's crowd from wearying the spectator; and this artificial arrangement must not be too evident. By going through M. Makovsky's street throng one may discover contrasts, surprises and new types at every turn,—much as one might do in traversing the living Moscow congregation. It is these genuine qualities which have given the painter the high reputation he enjoys at home. He was born in 1846, and has been "academist of painting" since 1873.



Grand Duchess Sophia Vitovtovna, in 1433. The painter of this terrible scene is PAVEL PETROVITCH CHISTIakov, and as we pause before it we are reminded again, in the conventional scowls, the attitude, the forcible-feeble action, of other fine old ambitious canvases of the turgid Teutonic school. The Imperial Academy proudly claims this masterpiece as one of its own.

From these examples of the historical school of contemporary Russian art it is a relief to get back again to the more unpretentious domestic genre and landscape, or even hunting pieces. Of the latter

there are a few excellent examples in both the Russian and German galleries, the painters of both nations frequently making the most of the very brilliant and paintable effects to be gotten from the snowy wastes over which the bear or the wolf is pursued. The subject selected for these pages is, however, more novel, and may be considered as something of a tax on credulity by tarry-at-home hunters. The artist, M. ALEXEY DANILOVITCH KIVSHENKO, assures us that it is possible to ride a wolf down, over these long grassy plains, leap from your horse on his back and bear him to the ground, avoiding his ready jaws by a good grip on each of his ears. What you are to do with him then he does not further explain, especially when your dogs are as unwilling to interfere in the controversy as these long-nosed hounds evidently are. Probably the bold chasseur will have to maintain his grip and his seat until his comrades come up from the rear and cut



RETURNING HOME. Leonid Pasternak.

Isegrim's throat. The catholic Academy also owns this canvas, as it does another of the painter's here shown, very different in theme, the COUNCIL OF WAR held at Phily in 1812, at which it was decided to abandon Moscow to the French invader.

Nor is this all, the versatile painter exhibits two more works each different from all the others. One is a sort of *L'Assommoir* subject, a workshop interior scene with women quarreling fiercely over their task of sorting feathers, and the other is an equally well rendered Eastern landscape, reproduced on page 60, the "CRATERS OF LEDGI," or Lediassi, or Ledja. This volcanic plateau, the Argob of the Hebrews and the Trachonitis of the Greeks, derives its modern name from the innumerable fugitives who have sought shelter in its inhospitable wastes, the limestone and clay of its original soil being

covered, it is said, to the depth of two hundred metres by the lava vomited from the cones of Haourân, and this surface, still smoking, tormented by constant explosions of gas and rent in every direction by the chasms caused by the contraction of the lava, offers almost inaccessible defiles to the hunted. And yet it possessed in ancient times, according to the Hebrew chronicles, numerous cities and very many villages. It lies in the northern part of Palestine, on the other side of the Jordan, between Anti-Libanus and the Arabian Mountains. MM. BODAREVSKY and DMITRIEV-ORENBURGSKY are concerned with things nearer home, and their literal, realistic relation of incident, or detail of manners and customs, is noticeable even in these galleries. The former sends only one painting, the "WEDDING IN LITTLE RUSSIA," and the latter, three, from which we select the "SUNDAY IN A VILLAGE." The former is particularly exact and painstaking in its rendering, the intervention of the painter between the subject and the spectator being scarcely apparent; the latter is more evidently "arranged" a little, but not too much, and the succession of types and individualities and incidents seems exceedingly plausible and



MUSHROOM GATHERERS RESTING. Vasily Andreievitch Golinsky.

natural. To stand before this canvas is to have very much the sensation of being set down in a Russian village on a Sunday afternoon. ISAAK ASKNASIY is represented by three paintings all concerned with the history or ritual of his people, the most original in conception being probably the "PARENTS OF MOSES," reproduced for these pages.

The "daughter of Levi" has prepared the ark of bulrushes, daubed with slime and pitch, for the goodly man child of three months, whom she can no longer keep concealed and, having deposited him therein, kneels for a farewell prayer beside it. The man child himself sucks his thumb in tranquillity, but keeps an attentive eye on his mother; the father, knotted and bowed with the toil on Pharaoh's pyramids, sits and looks on. It may very well have happened much in this way.

With the exception of IVAN CONSTANTINOVICH AYVASOVSKY, none of the Russian artists contribute more than three or four works, and most of them only one or two. This painter, however, whose name is much better known generally in Europe than those of most of his compatriots, sends no less than nineteen canvases, five of them illustrating incidents in the life of Columbus. Being a marine painter, these subjects are rendered with a fine, big accompaniment of sea and sky, as in the "ARRIVAL OF THE FLOTILLA ON THE AMERICAN SHORE," reproduced for these pages. KOVALEVSKY'S "EXCAVATIONS IN ROME," reproduced for these pages, a work representing an immense amount of labor, is generally well painted, in some parts better than others, but suffers even rather more than is necessary from the lack of concentration and composition so difficult to overcome in these works in which the interest is so scattered. The variety of incident, attitude and type is well maintained, and the good drawing and



faithful study of nature in men, horses and landscape, is commendable. This artist, born in 1843, has been professor of battle painting in the Academy since 1881. VASILY GOLINSKY, a much younger man, but a "class artist of the first degree," is represented by another large canvas, "MUSHROOM GATHERERS RESTING," also the property of the Academy—a picturesque group seated and lying in a little cleared space in the forest and listening, rather incredulously, to the eager assertions of the youngest that she knows where a still more fruitful harvest of fungi may be found.

For a great military empire, the absence of battle pictures in this exhibit may be considered surprising, and the only important military painting here refers to one of the greatest disasters in Russian history—the burning of Moscow. In a large canvas that versatile painter, KIVSHENKO, has represented the gloomy council of war held in a peasant's hut in the village of Phily, near Moscow, after Borodino, at which it was decided to evacuate the ancient capital. Nearly half the Russian army had been left on the banks of that fatal stream, and the remnant, closely pressed by Napoleon, found the only position available for defending the city so cut up by ravines and encompassed in the rear by the river Moscow as to threaten the defending force with extermination in case of another defeat. The Russian commander, General Prince Kutuzov, summoned this final council, and the artist has endeavored to present the firmness with which he pronounced his decision to make no further stand, and



AT BREAKFAST. Nicolay Petrovitch Zagorsky.

the consternation with which his generals heard him. A long beam of light from the little window traverses the dusky room, lights up these serious countenances, and is reflected from the gilded haloes of the Virgin and Child in the picture above. Notwithstanding this somewhat obvious artifice the picture is effective and not without a grave historical air. A much more conventional presentation is that of VASILY PEROV'S of the court of Pugatchov, the Don Cossack, who, taking advantage of his extraordinary personal resemblance to the murdered Czar, Peter III., pretended to have escaped from his prison and found himself at the head of such formidable forces as to threaten the Empress Catherine's power. He was finally taken and beheaded at Moscow, in 1775. The artist represents him seated in state, brutal and lowering, while his victims fall into the somewhat familiar attitudes of despair and terror before him.

A very good example of what might be defined as the unpleasant domestic genre may be found in NICOLAY PETROVITCH ZAGORSKY'S "AT BREAKFAST,"—given the subject, the forcibleness with which the artist has presented his little incident is not to be denied. The two children, eyeing scornfully the berated tutor, are a trifle overdone, but the volubility and vulgarity of the mistress of the household,

and, especially, the meekness and the inefficient dignity of the unlucky poor gentleman obliged to submit to this ignoble martyrdom, leave but little to be desired. Any particular charm of color or of technical treatment would not be congruous in a canvas of this kind. The painter's second contribution, also somewhat conventional in color, gives another version of the old, old story—a younger woman weeping on the neck of an elderly one because of some man. This latter is the property of the Academy. A more cheerful theme has been found by CONSTANTINE COROVIN for his two pictures, one of which, here reproduced, and very simply black and white in color in the original, represents two graceful "SPANISH WOMEN," against a window frame. A more intricate color scheme has been attempted by LEONID PASTERNAK in his much larger canvas, a young widow returning sorrowfully home, her baby on the nurse's knee beside her. The vacant, indifferent countenance of the latter, and her cheerful costume, white bodice, red skirt, blue head-dress and blue necklace, contrast appropriately with the mourning figure of the mother.

The display of Russian sculpture is very slight, the entire exhibit numbering only some sixteen pieces, very nearly all of which are statuettes or busts. The largest piece, a group in bronzed plaster, the figures the size of life, is by Vladimir Beclemichev, a young man and a pensioner of the Academy. His "Fugitive Slave," a nearly nude figure, the iron collar of his servitude still riveted around his neck, turns fiercely at bay, club in hand and clasping to his side his little son. Three-fourths of the entire sculpture exhibit is signed by Ilia Jakovlevitch Gintsburg, born in 1859, his two most important bronze groups being the property of the Academy. His most popular one, however, in plaster, stands in the centre of the gallery, two wet and naked little bathing boys, the vehemence of whose chilly shivering is extremely well rendered. Among the sculptor's statuettes and busts are two of Count Tolstoi, one of Rubenstein, and a much more spirited one of M. P. T. Tchaikovsky, standing and writing at a desk.

The Russian commissioners, in common with those of France, Belgium and Norway, declined to submit their exhibits for competition, and consequently no medals were awarded in any of these galleries.



THE WAYFARER. Vladimir Egorovitch Makovsky.



DEATH OF AN EXILED WOMAN IN SIBERIA

AFTER THE PAINTING BY J. MALCZEWSKI

(UNNAMED)

PHOTOGRAPH BY

The horrors of Siberia fortunately do not often invade the domains of art, and even in this important and serious work, by a Polish painter, the horrorfulness of the exile's death-hour is not unduly accentuated. Her bed is of the rudest, the apartment is cold and bare, and the Russian official looks unconcernedly in at the door, but we may well conceive that the very fierceness of the life thus left behind may serve to a measure to temper the grief of the mourners. In his rendering of this sombre scene the painter has with preservation the subdued tone of his theme,—only the despairing outburst of the friend who throws himself face downwards on the couch furnishes the sharp accent to complete the composition. The technical execution of this painting betrays the artist's ability; the brush-work is vigorous and humming, full of color and yet always kept within due bounds.



WINTER MORNING. A. Piotrowski.

THE SOCIETY OF POLISH ARTISTS



MILDA. K. Alchimowicz.

THE exhibition of the Society of Polish Artists, not large but interesting, has been located in the small south-east gallery, No. 62, of the West Pavilion of the Fine Arts Building, and the overflow accommodated, more or less satisfactorily, in various localities in the West Court and on the stairways leading to the second and third floors. In the gallery 62 the attention of the visitor is at once arrested by several large and generally vigorously painted canvases, the most popular, as it is the most inexplicable, of which depicts the interior of a gloomy wood with the figure of a nude young girl terrified by the lightning and the whirl of rain which falls at her side and with a fine young man dead at her feet. Fortunately, this picture bears a printed explanation which informs us that, according to an ancient Lithuanian legend, MILDA, the goddess of love, became enamored of a young fisherman, and this excited the jealousy of the god Perkun, the thunder, who killed her lover and destroyed "the amber palace in the depths of the Baltic Sea." This painting, which has been exhibited and reproduced

in Germany, is the work of ALCHIMOWICZ, of Warsaw. Next it hangs a still larger canvas by Matejko of Cracow, representing the inspired peasant Wernihara "relating the history of Poland and prophesying her resurrection,"—his faithful followers grouped in respectful attitudes around him, and one of them

reverently taking down his winged words. The prophet, who poses something like a modern Moses, is draped in red, and the rising full moon forms a sort of halo behind his head. Next this is a simpler and more beautiful nocturne, a shepherd boy "astronomer" gazing up at the stars, with the crescent moon lower in the sky. This is by another Warsaw painter, Kedzierski, and immediately around the corner, on the north wall, is a large and dramatically grouped canvas, by MALEZEWSKI, of Cracow, the "DEATH OF AN EXILED WOMAN IN SIBERIA." The couch of the dying one, covered with skins, has apparently been placed in a stable, beyond her may be seen the antlers of the reindeer in a strange red light that streams through a little window; three or four men in long, gray caftans stand weeping at the foot of the bed while another mourner bows himself upon the couch, and the tyranny of the Russian oppressor is personified by the figure of an official in uniform who enters hastily and irreverently into this death chamber. This painting is reproduced for this publication in a full-page plate.

Over the central doorway in this north wall—apparently placed there only because it was sufficiently small—hangs the Pasini-like composition by Wacław Pawliszak, of Warsaw, entitled "Before the Gateway of Mingli Ginjray Khan, in Bahtschi Serai,"—or, as the official catalogue spells it, "Zhan Margli Tivez." This sunny, well-arranged picture is marked by more charm of color than are most of its compatriots, the luminous shadows and the accents of blue and vermillion in the garments and housings of the cavaliers all contributing to the pleasantness of this glitter. On the other side of this doorway, on the line, hangs another good picture by the painter of the "Rustic Astronomer," a "Return from Town," and two canvases by another Warsaw artist, F. ZMURKO, of which the better is probably the smaller, a decoratively arranged head of a lady in a wilderness of gray fur. The larger picture, entitled "THE FEUDAL LAW," gives the interior of a mediæval chamber, a nude sleeper starting up in her couch as though suddenly awakened, and on the stand by her side, among other furniture, a sword. Possibly the "law" here illustrated may be the *Droit du Seigneur*. M. Zmurko sends several other works, none of them as worthy as these two, and all of them marked by a peculiar grayness and dryness of quality. In this same gallery hangs another head, a "Pieta," a conventional meek-eyed young girl in velvet; up on the third floor of the West Court is a long canvas, two young women on a divan "under the



HOLIDAY DIVINE SERVICE. L. Jasinski.

COSSACKS

AFTER THE PAINTING BY J. RYSZKIEWICZ
(POLAND)

PHOTOGRAPHURE

This spirited and original presentation of a scouting party of Cossacks, by a Warsaw painter, hangs at the left of the entrance to the square gallery devoted to the Society of Polish artists, but so high over Gerson's big "Queen Hedwige" that but very few of the visitors notice it. This is to be regretted, because, as will be seen from the photographure, the artist's novel and animated composition is worthy of a better place. In the difficult rendering of his active men and horses he has given evidence of a close study of nature and of that ability to apply his knowledge, supplemented by invention, which does not always fall to the lot of close students. His second composition, in a very different vein, but equally well rendered, is a long landscape canvas,—a thatched cottage seen in the dusk of a summer night.





THE FEUDAL LAW. F. Zmurko.

influence of hasheesh"; an equally large, flat, grayish decoration, "EVENING SONG," figures on the edge of a stream, reproduced here in a full-page plate, and some unsatisfactory children's heads.

To return to the lower gallery, in which the Warsaw artists are much the stronger, the largest canvas of all, though by no means the most interesting, a group of peasants sorrowfully contemplating their grain beaten down by the storm, by Popiel of Cracow, faces those just described on the west wall. At the left of the entrance hangs a carefully and smoothly rendered work which has more of a story,—Gerson's Hedwig, Queen of Poland, breaking down the palace gate with an axe taken from the guard in order to reach her lover, William, Prince of Austria. In this laudable attempt, however, she was intercepted by the treasurer, Demetrius of Goraj, and when she turned on him angrily with the feminine threat, "Remember, I can break you!" he answers smoothly, "*Frangere non flecter*,"—"You may break, but not bend, me." This softens the queen, "and tears finish the scene." She was only fifteen at the time, and this was in 1382. Only a year afterwards, she married Ladislaus Jagello, thus uniting under one crown two neighboring provinces, Poland and Lithuania, and the sequel of the story is shown in another large canvas up-stairs, by the same painter, carried out in sepia, in which Ladislaus, soon after this marriage, embraces Christianity and causes himself and all his people to be baptized. Another historical painting, by this same artist, represents the vision of his dead queen, Barbara, raised for the consolation of the mourning king Sigismund by the famous magician Twardowski; and he also sends two large designs for ceiling decoration, and some smaller works. MM. Gerson, Kendzierski and Matejko, are among the winners of medals in this group of painters. The latter, in addition to his "Wernihara," already described, is represented by a rather small and blackish painting, a young girl on the border of a stream on St. John's night.

The list of large canvases is not yet exhausted,—all of them having certain qualities beside their size to commend them to our attention. Alchimowicz, in addition to his "Milda," is represented by a

careful study of an itinerant merchant selling, or endeavoring to sell, certain strings of coral beads to a peasant girl sitting in her doorway; a life-sized picture of a Moorish girl standing in an archway, in which the whites are not very well managed, and a better rendered "Ginski in Prison,"—an old man visited in his cell by a pretty maiden. A large church interior scene, the congregation kneeling during the holiday service, and in which the gray tones are somewhat forced, is signed by JASINSKI, of Warsaw; Szwignicki, of the same city, in his large "Electioneering," gives an eighteenth-century wine-cellar, crowded with figures, painted in the conscientious, rather smooth, hard and uninspired German genre manner; a big crucifixion, pretty black in the shadows, is by Piechowski; an unpleasantly realistic scene of the murder of a girl in the grass by her lover, is by Pioutkowski; and an immense Dance Macabre, of skeletons and nude women, through a firelit air—too big for any place but the staircase—is by Podkawinski, all of the same city. The Cracow painters have been almost equally as ambitious. In addition to those already mentioned, TETMAYER sends a spotty interior, "The Penman," and a large "WEDDING;" Styka, a conventional, throned Madonna, under the title, "Queen of Poland, pray for us;" Wodzinowski, some women in a wood gathering "poisonous mushrooms"—apparently for the sake of their color, though the painter has not made as much of them in this respect as he might have done, and a Venus reclining on the ocean waves, rather flat and thin, by Piotrowski.

Among the smaller and more worthy canvases may be mentioned Kendzierski's church-goers, Goscimski's "At a Pond," good in color, Modcusein's study of a white-capped nun pressing a little foundling to her breast and a forest scene by Maszynski, and some "COSSACKS," by RYSZKIEWICZ. All these are of Warsaw. By PIOTROWSKI of Cracow is a "WINTER MORNING," somewhat thin in painting, but interesting. The sculpture exhibit, apparently not catalogued, consists almost solely of an admirably rendered head of "A Poor Poet," by Thaddeus Baronaz, which compels us to wish that the display had been larger.



THE WEDDING. W. Tetmayer.



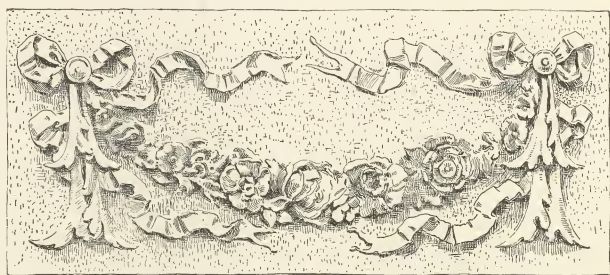


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